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Kusabata

CATALOGUE

DE

Cent Peintures Originales

DE L'UKIYO-É



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Kuwabara, Yojiro
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PRÉFACE

Tableaux de genre (*Ukiyoé*).

La collection de cent peintures originales de l'école populaire du Japon, que nous présentons ici, vient d'être exposée d'abord à Londres en 1910 au Palais des Beaux-Arts de l'Exposition anglo-japonaise, puis à Stockholm à l'Académie Royale des Beaux-Arts (15 janvier-15 février 1911).

Nous avons formé une collection de peintures originales plutôt que de gravures sur bois, pour les raisons suivantes. Ces dernières, imprimées à des milliers et milliers d'exemplaires existent encore aujourd'hui en très grand nombre, tandis que les peintures originales sont extrêmement rares. Les peintres de genre d'autrefois semblent avoir été trop occupés à dessiner des illustrations de romans et des estampes pour pouvoir consacrer beaucoup de temps à la peinture proprement dite. Au point de vue artistique la peinture de genre de l'école populaire était considérée comme très inférieure à la peinture des écoles classiques de Tosa et de Kano et le public ne s'y intéressant que médiocrement, les artistes de l'*Ukiyoé* ne trouvaient pas d'amateurs. Ce fait explique la rareté de ce genre de peinture aujourd'hui. Dans la gravure, d'autre part, l'artiste attache surtout de l'importance à l'harmonie des couleurs, tandis que dans un tableau il se préoccupe davantage de l'éclat réel du coloris et recherche une touche plus libre et plus vivante. Notons de plus que le format plus exigü des estampes ne lui permet pas la même largeur qu'il manifeste dans ses tableaux. Enfin le peintre qui dessine pour les graveurs dépend de ces derniers quant à la réussite absolue de leur collaboration. Quand il peint, il ne dépend plus que de lui-même et peut donner le maximum de sa puissance. Chaque année un grand nombre d'estampes sont vendues à l'étranger tandis que les peintures, exposées aux risques de l'âge et de l'incendie, deviennent de plus en plus rares. Un très petit nombre de celles-ci parviennent en Europe, et encore ce ne sont très souvent que des copies, ce qui fait que beaucoup d'Occidentaux ne savent pas apprécier la véritable peinture de genre japonaise.

Pourtant tout le monde doit avouer qu'une peinture originale de l'École *Ukiyoé* est très supérieure à une estampe et celles de cette collection indiquées comme rares sont au nombre des spécimens les plus hautement réputés de l'art japonais existant. Aucune autre collection particulière ne pourrait montrer des produits aussi significatifs du génie spécial de cette école.

La présente collection, résultat d'une sélection préparée par des experts pendant plu-

sieurs années, est de nature à illustrer à la fois historiquement et artistiquement le développement de la peinture de genre. Elle comprend tous les fondateurs reconnus de cette école de peinture, depuis Ywasa Shoi, Hishikawa Moronobu, Nishikawa Sukenobu jusqu'à Hokusai et Kunisada, il n'y a que peu d'artistes fameux dont les œuvres en soient absentes.

Dans le choix de ces tableaux on s'est particulièrement préoccupé de la facture et des procédés de chaque artiste et on a choisi expressément des spécimens de l'art de Miyagawa Choshun, de Utagawa Toyokuni et de Utagawa Toyohiro pour illustrer les différents styles à différentes époques.

Bien que cette collection ne réunisse que cent œuvres, elle permet, grâce au soin apporté à leur présentation, de saisir d'un coup d'œil l'histoire et le développement de la peinture de genre au Japon. Son caractère unique et éminemment représentatif ne peut que lui attirer l'attention de tous les amateurs européens d'art oriental.

YOJIRO KUWABARA.

CATALOGUE

IWASA MATABEI (1578-1650).

Iwasa Matabei, autrement dit Katsumochi, (pseudonymes : Dôon et Un-ô), d'origine noble, né en 1578, fils de Araki Murashighé, un guerrier illustre de l'Epoque Tensho est le fondateur de l'Ecole. Son père ayant été tué par Oda Nobunaga, quand l'enfant n'avait que deux ans, il fut mis sous la protection du temple Hougantji à Kyoto. En grandissant il prit le nom de famille de sa mère : Iwasa et entra au service de Oda Nobuo, à la ruine duquel il mena une vie errante. De Fukui dans la province d'Echizen il fut appelé à Yedo par le troisième Shogun Iyémitsu. Il étudia d'abord le style Kano, puis le style Tosa et finit par se créer un style à lui, dans lequel entrèrent des réminiscences des deux écoles, bien qu'il portât surtout la marque de son propre génie. Le nom de l'Ecole est tiré du genre de sujets que ses membres traitaient généralement, — la meilleure traduction littérale du mot Ukiyoé étant « tableaux du monde qui passe », et son meilleur équivalent en français : « tableaux de genre ». Matabei et ses successeurs ont peint la vie quotidienne des Japonais de toutes les classes à leur époque, sans pourtant être les premiers à le faire. Beaucoup de peintre de l'école classique de Tosa les avaient devancés dans cette voie, exceptionnellement il est vrai, leurs sujets habituels étant empruntés à l'histoire, à la vie de cour, à la guerre, à la chasse, etc. L'Ecole de Kano avait eu également ses peintres de la vie courante, bien que ceux-ci fussent encore plus rares que dans l'école de Tosa, l'école de Kano étant d'origine chinoise : néanmoins Kano Sanraku peignit tant de sujets de genre que l'on en a attribué un grand nombre à Matabei.

1. Iwasa Matabei.

Gens franchissant une porte.
Peinture sur papier délicatement traitée. Non marquée, mais doit être attribuée sans aucun doute à la première période d'I. Matabei (1615).

HANADA TAKUMI (vers 1665).

Contemporain d'Iwasa. A cette époque tous les chefs-d'œuvre de l'Ecole étaient attribués à Iwasa. Les peintures de Hanada étaient d'une qualité telle qu'on les prit souvent pour des œuvres de son grand contemporain. Saikaku, romancier fameux de l'Epoque Genroku l'appelle « une main de maître de l'Ecole. »

2. Hanada Takumi.

Le pas de danse.
Très rare et intéressante peinture sur papier, montrant le style de coiffure de cette période.
Cachet illisible. Peut être attribué à H. Takumi. (Vers 1665.)

3. École de Tosa.

Jeune homme réfléchissant devant son écritoire.
Peinture sur soie. Non signée. (Vers 1650.)

4. École de Tosa.

Jeune femme vêtue en rouge.
Peinture sur papier. Non signée. (Vers 1670.)

HISHIKAWA MORONOBU

(1638-1714).

H. Monorobu, autrement dit Kichibei, fils de Hishikawa Kochiku, le plus habile brodeur en or de son temps; né en 1638 à Hota, province de Awa. Comme vieillard il fut connu sous le nom de Yûchiku. Il pratiqua d'abord le métier de son père et fit des dessins pour tissus de soie et costumes, mais plus tard il vint à Yedo et y étudia le style de Tosa. Vers l'âge de cinquante ans il se mit à étudier soigneusement l'école de Kano et fut très influencé par elle, mais il suivit surtout les traces de Matabei. Il fut le premier peintre important qui dessina en vue de la gravure sur bois et ses œuvres vigoureuses sont maintenant très rares. Ses estampes étaient toutes en noir ou sommairement coloriées à la main.

5. Hishikawa Moronobu.

Groupe de jeunes filles se regardant dans un miroir.

Très beau et rare dessin sur soie. Œuvre remarquable comme dessin et coloris. (Vers 1689.)

6. Hishikawa Moronobu.

Groupe de personnages.
Charmante peinture sur soie d'une conservation parfaite. Certains caractères, expliquant le sujet, sont de la main du maître (Vers 1700)

7. Hishikawa Moronobu.

Une jeune fille en costume noir se promenant.

Très jolie peinture sur soie. Le traitement de

la tête et de la figure est très caractéristique et la robe noire particulièrement gracieuse. (Vers 1705.)

HISHIKAWA MOROFUSA (vers 1660).

Hishikawa Morofusa, fils aîné de Moronobu s'adonna à la peinture mais devint plus tard teinturier. On trouve rarement les ouvrages de son pinceau.

8. Hishikawa Morofusa.

Jeune fille lisant un livre, près d'un paravent.
Peinture sur soie. Charmant spécimen de l'École de Hishikawa. (Vers 1690.)

9. École de Hishikawa.

Jeune fille avec un éventail rond sous un saule.
Quoique non signée, il est évident que cette peinture sur papier appartient à l'École de Hishikawa, car les caractères de Hishikawa se voient dans le cachet.

L'effet de la robe rouge avec le croisé blanc est frappant. (1680.)

TORII KIYONOBU (1664-1729).

Torii Kiyonobu qui étudia d'abord l'école de Tosa et puis le style de Moronobu fut le fondateur de l'École des Torii. Kiyomoto, son père, étant peintre d'enseignes pour le théâtre, il prit le même métier après la mort de celui-ci. Il est généralement reconnu pour être le premier peintre de genre qui ait imprimé des estampes en couleur au moyen des bois mêmes, malgré qu'il n'existe aucune preuve positive qu'il ait employé ce procédé avant Kiyomasu ou Okumura Massanobu. L'École des Torii se consacra surtout aux scènes de théâtre. Ses membres occupaient une sorte de position officielle auprès des théâtres, peignaient en même temps décors et affiches, publiant de nombreuses estampes représentant les acteurs dans leurs rôles.

10. Torii Kiyonobu.

Deux guerriers sous une ombrelle (allusion à l'histoire de Goro et Juro).

Belle et rare peinture sur papier, de petite dimension. Bon échantillon du vieux style d'application d'or sur les poignées de sabre et autres objets, non signée, mais indiscutablement peinte par Torii Kiyonobu dans sa dernière période (1720).

TORII KIYOSHIGÉ (vers 1720).

Élève du premier Kiyonobu, peintre habile de portraits d'acteurs. Certains le considèrent comme élève du deuxième Kiyomasu.

11. Torii Kiyoshigé.

Jeune fille noble en contemplation.

Importante peinture sur soie de cette école : il n'existe nulle part au Japon un autre spécimen de ce genre.

Le coloris du vêtement ressemble à une vieille porcelaine. (Vers 1715.)

TORII KIYOMASU (1706-1763).

Fils aîné de Kiyonobu, suivant de très près la manière de son père, leurs œuvres, parfois, ne se distinguant l'une de l'autre que par la signature. Chef de l'école après la mort de son père.

12. Torii Kiyomasu.

Jeune homme se promenant, un chapeau de jonc à la main.

Petit tableau sur papier de ton adouci, non signé, mais probablement dessiné par Kiyomasu comme esquisse d'une estampe. (Vers 1755.)

TORII KIYOMITSU (1735-1785).

Second fils de Kiyomasu et son successeur comme chef de l'École des Torii. Il apporta dans le style conventionnel des Torii des qualités de grâce et de délicatesse, quelque peu influencé par l'école de Katsukawa.

13. Torii Kiyomitsu.

Combat dramatique entre deux acteurs. Le coloris de cette peinture sur papier est aussi frais que si elle avait été exécutée hier.

Non signée, mais incontestablement de l'artiste. (Vers 1780.)

TORII KIYOHARU (vers 1720).

Élève du troisième Kiyomitsu, ne pas confondre avec Koudo Kiyoharu, dont une œuvre figure également dans cette collection.

14. Torii Kiyoharu.

Shoki envoyant une lettre par un diabolin à une jeune fille qui lave à la rivière.

Étroite peinture en hauteur sur papier.

Les œuvres de cet artiste sont très rares au Japon. (Vers 1715.)

15. École des Torii.

Jeune fille pêcheuse demi-nue dans la mer, tenant un grand coquillage.

Joli dessin sur papier, probablement de Torii Kiyotada, premier élève de Torii Kiyonobu.

Les couleurs de la peau et du jupon font un charmant contraste avec le ton de l'eau. (Vers 1750.)

16. École des Torii.

Réunion de famille du Nouvel An dans l'ancien temps.

Ce rare et curieux tableau sur papier est certainement dû à quelque éminent artiste de l'école des Torii. Le traitement des figures et des constructions en perspective est excellent. (Vers 1760.)

17. École des Torii.

Un groupe de femmes lavant des vêtements dans une cour.

Cette rare peinture sur papier est probablement due à Kiyotsune (Vers 1720)

TORII KIYONAGA (1752-1815).

Torii Kiyonaga, de son vrai nom Sekiguchi Ychibei, le plus grand artiste de sa famille, était élève de Torii Kiyomitsu. Il ne tarda pas à s'éloigner du style traditionnel des Torii et à révolutionner l'École par la puissance et la grâce de son dessin. Il se consacra à l'estampe. C'est à lui qu'est dû, dit-on, ce gris-bleu transparent des robes de lin qui s'harmonise avec les nuances des vêtements de dessous dans une étonnante gradation. Tous les peintres contemporains de l'École, Katsukawa Shunsho aussi bien que Hosoda Yeishi subirent plus ou moins son influence.

18. Torii Kiyonaga.

Un homme et des femmes à l'étage supérieur d'une maison de thé.

Ce tableau sur papier est le chef-d'œuvre de Kiyonaga, dont la maîtrise apparaît à la hardiesse du dessin, à la liberté de la ligne et au respect devant la nature. (1800.)

19. École des Torii.

Groupes de gens à l'étage supérieur d'une maison de thé dépendant d'un théâtre.

Cette charmante composition sur papier n'est pas signée, mais est probablement due à un artiste de la famille des Torii, peut-être Kiyosada ou Kiyomine. (Vers 1800)

KONDO KIYOHARU (vers 1710).

Quoiqu'il soit cité dans le « Ukiyoé Rui'kô » comme un élève de Torii Kiyonobu, Shikitei Sanba, le célèbre écrivain affirme le contraire. Comme tous les peintres de genre de ce temps, Kiyoharu peignit d'après le style des Torii, comme Kiyonobu le fondateur de cette école suivit l'enseignement de Moronobu sans être son élève.

20. Kondo Kiyoharu.

Jeune femme en conversation avec une fillette à propos d'un kakémono représentant Jiro.

Peinture sur papier.

Les œuvres de cet artiste sont très rares.

Les médaillons encadrant des branches de sapin, de prunier et de bambou sont d'un joli arrangement (Vers 1700.)

MIYAGAWA CHOSHUN (1682-1752).

Après Hishikawa Moronobu vinrent deux écoles, celle des Torii et celle des Miyagawa. Miyagawa Choshun peut être considéré comme le vrai successeur de Moronobu. Son nom de famille était Bitô. Le nom qu'il prit lui vint du village de Miyagawa, province de Owari, où il naquit. Quand Moronobu mourut en 1714, il avait 33 ans, ce qui fait de lui son contemporain. Ses dernières œuvres montrent l'influence de Kwaigetsudô. Il est à remarquer qu'il ne dessina jamais pour l'estampe et se garda ainsi entièrement pour la peinture.

21. Miyagawa Chôshun.

Une fillette et un homme causant ensemble
Peinture sur soie très fine. Une des œuvres les plus anciennes de l'artiste. (Vers 1720.)

22. Miyagawa Chôshun.

Jeune homme se promenant sous une branche de prunier.

Cette peinture sur soie fait partie d'une série. (Vers 1725.)

23. Miyagawa Chôshun.

Une jeune fille sous une branche de prunier.
Peinture de la même série que le n° 22.

Ces deux peintures (nos 22 et 23) sont remarquables par la richesse de leur coloris.

24. Miyagawa Chôshun.

Prêtre à califourchon sur un cheval et placé face à la croupe.

Curieux dessin sur papier, montrant l'influence de l'École de Kano. (Vers 1735)

25. Miyagawa Chôshun.

Homme portant sur son dos une dame de la cour.

Peinture sur soie, montrant au premier plan un saule au bord d'une rivière. (Vers 1735.)

26. Miyagawa Chôshun.

Groupe de gens autour d'un montreur de marionnettes.

Long rouleau de papier de la dernière époque de l'artiste alors qu'il subissait l'influence de Kwaigetsudô. (Vers 1740.)

MIYAGAWA ISSHO (vers 1725).

La vie de cet artiste qui fut sûrement un élève de Chôshun, est presque inconnue.

27. Miyagawa Isshō.

Célèbre prêtre et jeune fille dans une habitation rustique.

Jolie peinture sur papier. (Vers 1725.)

28. Miyagawa Isshō.

Deux femmes et un homme, matinée de printemps.

Jolie peinture sur papier. (Vers 1720)

NISHIKAWA SUKENOBU

(1671-1715).

Né à Kyoto, cet artiste qui étudia d'abord le style de Kano Einō, ensuite celui de Tosa Mitsusuke, se créa son originalité en fusionnant leurs styles. Ryu Rikyo, le fameux écrivain, l'appelle « la main divine de l'École ». Il fut une des lumières de l'école bourgeoise de Kyoto. Sukenobu et Rippon furent pour Kyoto ce que Matabei et Moronobu furent pour Yedo. Il se consacra surtout à l'illustration du livre, d'où la rareté de ses peintures, dont on trouve beaucoup de contrefaçons.

29. Nishikawa Sukenobu.

Jeune fille et deux suivantes près d'une rivière. Charmante peinture sur soie, remarquable pour le gracieux dessin des robes. (Vers 1730.)

30. Nishikawa Sukenobu.

Danseuse à l'éventail.
Peinture sur papier, non signée. (Vers 1740.)

31. Nishikawa Sukenobu.

Rouleau et balai.
Peinture sur papier, de facture très libre dans le style Kano. (Vers 1745.)

KAWAEDA TOYONOBU (vers 1710).

Le « Ukiyoe-Ruikō » en parle comme d'un maître qui vivait à Kyoto à l'époque Kyōho pendant laquelle florissait Sukenobu, alors dans sa 45^e ou 46^e année, ce qui nous permet de supposer qu'il fut l'élève de celui-ci. Hypothèse que confirme le style de Toyonobu.

32. Kawaeda Toyonobu.

Mère jouant avec sa fille.
Peinture sur papier remarquable par le contraste des couleurs sur les robes. Le traitement des têtes rappelle tellement la manière de Nishikawa Sukenobu que, si ce n'était la signature, nous l'eussions attribuée à la première période de celui-ci.

TSUNEMASA (vers 1750).

On ignore le nom de famille de cet artiste. Comme on dit qu'il vivait à Kyoto et que d'autre part, la coiffure et le costume de ses personnages

rappellent N. Sukenobu, il fut très probablement son élève.

33. Tsunemasa.

Jeune fille pensant à un ami qui vient de la quitter et qui s'éloigne sur une route couverte de neige.

Très rare composition sur papier. (Vers 1750.)

OKUMURA MASANOBU

(1690-1768).

Cet artiste fut l'un des plus élégants et des plus féconds de l'École. Il prit beaucoup d'autres noms parmi lesquels Tanchōsai, Bunkaku, Hōgetsudō, Genroku qu'il réunissait parfois en une longue signature unique par exemple : « Hogetsudō Tanchōsai Okumura Bunkaku Masanobu ». Considéré par certains comme un élève de Kiyonobu, il ne le fut pourtant pas, à proprement dire, malgré l'opinion de Shikitei Sanba. Ce n'est pas seulement comme maître peintre mais aussi comme dessinateur d'estampes qu'il doit occuper une position prépondérante dans l'histoire de l'École. Avant lui l'estampe ne consistait qu'en une sorte de « Tan-é » (estampes colorées au tan ou rouge orange à base de plomb) et les couleurs ne comprenaient que les rouges et les verts. Il introduisit des effets nouveaux en employant un mélange de laque appliquée sur des pigments épais ce qui fut appelé Urushi-é ou « estampe laquée ».

34. Okumura Masanobu.

Jeune femme et sa suivante se promenant ensemble, toutes deux en costume printanier.

Peinture sur papier, non signée, de la première période de l'artiste. (Vers 1720.)

35. Okumura Masanobu.

Scène de théâtre dans l'ancien temps.

Petit paravent en papier.

Rare et intéressant spécimen, où l'artiste a pris soin d'inscrire la date (1731) et son âge (41 ans).

36. Okumura Masanobu.

Dame de la cour, vue à travers un store mince et pêcheur nu dansant.

Très belle peinture sur soie. L'effet du personnage vu à travers le store est très remarquable. (Vers 1735.)

OKUMURA TOSHINOBU (vers 1730).

Considéré par certains comme l'élève de Masanobu, mais plus probablement son fils.

37. Okumura Toshinobu.

Femme écrivant une lettre près d'un moustiquaire.

Peinture sur papier, non signée mais probablement de Toshinobu. (Vers 1730.)

KWAIGETSUDO (vers 1700).

On groupe sous ce nom quatre ou cinq peintres, désignés parfois comme un seul. Le fondateur et le chef de ce groupe fut Kwaigetsudô Ando, dont le nom véritable était Okazawa G'nshichi, et qui ne fit aucune estampe.

Les œuvres qui portent simplement la signature de Kwaigetsudô sont probablement dues à un élève de Ando. Nous avons vu que Miyagawa Cnôshun subit l'influence de son aîné Kwaigetsudô, qui était contemporain de Torii Kiyonobu.

38. Kwaigetsudô Ando.

Jeune homme causant avec une femme.

Peinture sur soie d'un coloris délicat, d'un dessin ferme et libre. Le personnage d'homme est le premier qui apparaît dans son œuvre. Appartient à la meilleure période de l'artiste. (Vers 1700.)

39. Kwaigetsudô Ando.

Femme en toilette de nuit près d'un moustiquaire.

Peinture sur papier, curieuse en raison de l'attitude de la femme, les personnages de l'artiste étant généralement debout. (Vers 1710.)

SUIWO (vers 1680).

Origine incertaine. Il était, selon les uns, le second fils d'un certain baron de la province de Suwô et fut l'élève d'un peintre de l'école de Kano. Selon d'autres Suiwô était le pseudonyme de Ogawa Haritsu dans sa jeunesse, ce qui nous semble plus véridique.

40. Suiwô.

Scène de « Ise monogatari ».

Peinture sur papier, non signée. (Vers 1710.)

HANABUSA IPPÔ (vers 1745).

Beaucoup pensent que Ippô est un pseudonyme de Itchô, mais leur style à tous deux est extrêmement différent et nous croyons que Ippô est l'élève de Itchô.

41. Hanabusa Ippô.

Femme parlant à sa servante.

Peinture sur papier remarquable par le coloris des robes. Les œuvres de l'artiste sont très rares. (Vers 1745.)

KANO SHIGENOBU (vers 1725).

Son nom de famille était Ogata. Il naquit à Utsunomiya près de Nikkô et vécut vers l'époque Kyôhô (1716-1736). Il fut l'élève de Kano Eshin (1696-1728) École de Robiki-cho et reçut le nom de son maître. Il fut plus tard au service de Hosokawa, seigneur de Kumamoto.

42. Kano Shigenobu.

Femme en toilette de nuit lisant un livre près d'un moustiquaire.

Peinture sur soie, très exceptionnellement signée du nom entier de l'artiste, car l'Ukiyoé étant très méprisée par l'école de Kano en ce temps, il dissimulait presque toujours son nom. Les couleurs sont chaudes et le dessin témoigne de beaucoup de liberté et de hardiesse. (Vers 1725).

ISHIKAWA TOYONOBU (1711-1785).

D'abord appelé Nishimura Shigeyasu, il fut élève de Nishimura Shigenaga et contemporain de Okumura Masanobu et de Kondô Kiyonaga.

43. Ishikawa Toyonobu.

Grande femme tenant une cage à mouches de feu.

Magnifique composition étroite en hauteur sur papier. Les peintures de cet artiste sont très rares au Japon. Celle-ci est peut-être la seule existante portant sa signature.

44. Ishikawa Toyonobu.

Femme en costume de bain, charmante étude de déshabillé. Peinture sur papier.

SUZUKI HARUNOBU (1718-1770).

Grâce à cet artiste l'art de l'estampe fut amené à la perfection par l'emploi de toute la gamme des couleurs dont il couvrit le dessin — même le fond — jusqu'aux marges de la feuille. Grand dessinateur et coloriste de premier ordre. Il fut élève de Nishimura Shigenaga, auquel il ressemble dans ses toutes premières œuvres, mais le style de sa maturité est indéniable.

45. Suzuki Harunobu.

Jolie femme écoutant le chant du coucou un soir d'été.

Peinture sur soie appartenant à une série. (Vers 1760.)

46. Suzuki Harunobu.

Jeune fille considérant un jardin couvert de neige.

Peinture sur soie de la même série que le n° 45. La qualité de simplicité dont elle témoigne est aussi remarquable que celle de ses estampes,

Harunobu cherchant avant tout des effets de contraste et d'harmonie. Peu de personnes en Europe ont eu l'occasion d'étudier les peintures originales de l'artiste.

ISODA KORIUSAI (vers 1760).

L'élève le plus important de Nishimura Shigenaga. Dans ses premières peintures il subit fortement l'influence de son camarade d'atelier Harunobu, mais il s'emancipa bientôt. Il fut l'un des rares peintres d'Ukiyoé qui obtint le titre envié de Yokyo. Ses peintures prouvent qu'il étudia à ses débuts à l'école de Kano.

47. Isoda Koriusai.

Jeune fille disposant des fleurs dans un vase. Peinture sur soie, de l'époque où l'artiste étudiait aux côtés de son ami Suzuki Harunobu. (Vers 1760.)

48. Isoda Koriusai.

Femme et domestique au clair de lune. Peinture sur soie d'un art plus sûr et plus large. Bon spécimen de sa période de transition. (Vers 1770.)

49. Isoda Koriusai.

Deux lièvres sur les vagues. Pochade sur papier, beau spécimen de sa dernière manière. (Vers 1775.)

IPPITSUSAI BUNCHO (vers 1770).

Le plus original de tous les successeurs de Shunsho qui se consacrèrent surtout, dans leurs estampes, aux portraits d'acteurs. On l'a souvent considéré comme un élève de Shunsho, mais il apprit les rudiments de son art chez un peintre nommé Ishikawa Yukimoto que nous ne connaissons que par ce fait.

50. Ippitsusai Bunchô.

Une beauté célèbre, dans une maison de thé, appelée Kagiya. Peinture sur papier, le seul spécimen que nous connaissions de cet artiste. (Vers 1769.)

SAITO SHARAKU (vers 1790).

Pseudonyme de Saito Iurobei, qui était attaché à la personne de Hachisuka, seigneur de Awa, en qualité de danseur de « No ». Il se consacra à la représentation des acteurs de son temps dans les costumes de leurs rôles et y prouva la plus frappante originalité et la plus grande puissance. Il fut ce que nous appellerions un réaliste et rendit les faces grimaçantes de ses modèles telles qu'il les voyait sur la scène sans autre préoccupation

que la vérité et l'intensité d'effet. Ses estampes qu'il ne publia que durant une courte période, sont rares et recherchées des collectionneurs, particulièrement en France, à cause de leur caractère.

51. Saitô Sharaku.

Portrait en buste d'un acteur célèbre. (Vers 1790.)

KITAO SHIGEMASA (1739-1819).

Avant de se créer son style il étudia les principes de l'école des Torii. Il fit beaucoup d'illustrations de livres en couleur. Sa collaboration avec Shunsho dans la publication du fameux « Seiro Bijin Awase Kagami » l'a rendu célèbre.

52. Kitao Shigemasa.

Deux femmes jouant avec un chat. Peinture sur soie, l'une des plus importantes et des plus rares qui soient au Japon. Dessin remarquable par son mouvement et sa vigueur, coloris clair et lumineux, les motifs des robes font un brillant effet kaléidoscopique et pourtant harmonieux. (Vers 1805.)

KATSUKAWA SHUNSHO

(1726-1792).

Elève de Katsukawa Shunsui, lui-même apparenté par son art à Miyagawa Chôshon. Il s'adonna de bonne heure à la représentation des acteurs et fut le chef d'une célèbre école. Tout d'abord très épris de l'art de Shigemasa il parvint à une douceur de ton et à une transparence de teintes exquises. Comme peintre de belles femmes il surpassa Utamaro par la pureté des figures, et même dans sa vieillesse on ne découvre dans son dessin aucune négligence. Le grand Hokusai passa par son atelier.

53. Katsukawa Shunsho.

Beauté célèbre, en costume de danseuse. Pochade sur papier. (Vers 1775.)

54. Katsukawa Shunsho.

Jeune fille en manteau noir. Charmante peinture sur soie. Contraste admirable entre le rouge et le noir du vêtement. (Vers 1770.)

KATSUKAWA SHUNKO (vers 1810).

Principal élève de Shunsho. Il est parfois difficile de distinguer les deux artistes : pourtant la ligne de l'élève a plus de douceur que celle du

maître. Ses meilleures œuvres sont des dix dernières années du XVIII^e siècle.

55. Katsukawa Shunho.

Courtisane de Yedo se promenant sous un cerisier.

Peinture sur soie dans le faire de Shunsho et où l'élève dépasse le maître. (Vers 1818.)

KATSUKAWA SHUNYEI (1762-1819).

Shunyei, un des meilleurs élèves de Shunsho fut très fameux au Japon. On alla jusqu'à le préférer à Utamaro et à son maître Shunsho; même le grand Toyokuni l'imita. Ses estampes eurent un très grand succès à travers tout le pays. Kitao Shigemasa tint son art en grande estime, disant que ses productions de Yedo-é « étaient incomparables ». Il n'y eut pas moins de vingt-cinq peintres célèbres dans son atelier. Il continua à peindre très avant dans le XIX^e siècle.

56. Katsukawa Shunyei.

Jeune fille appuyée contre une colonne.

Bonne composition sur soie. L'état d'angoisse contenue de la jeune fille est bien rendu. (Vers 1805.)

KATSUKAWA SHUNKO (vers 1810).

Il ne faut pas confondre cet artiste, dont peu d'œuvres sont arrivées jusqu'à nous, avec l'élève de Shunsho qui porte le même nom. Il fut un des nombreux peintres qui fréquentèrent l'atelier de Shunyei.

57. Katsukawa Shunko.

Jeune homme écoutant une jeune fille qui joue du « koto ».

Peinture sur soie. (Vers 1810)

KATSUKAWA SHUNTEI (1770-1820).

Éminent élève de Shunyei, dont le style se modifia plus tard sous l'influence de Toyokuni. Il avait deux signatures. L'une pour la première période et l'autre pour la seconde.

58. Katsukawa Shuntei.

Une grande femme en robe noire.

Superbe peinture sur papier du style de Utamaro Toyokuni. Rare gamme de couleurs allant de l'ocre rouge foncé au noir en passant par le vert olive tendre. (Vers 1815.)

SHIBA KOKAN (1747-1818).

De son vrai nom Andô Kichijirô, né dans la

province de Kii. Après avoir étudié chez Kano Koshin et chez Sô Shiseki il apprit la peinture européenne d'un artiste hollandais de Nagasaki et devint le fondateur de l'« École occidentale ». Il avoue dans ses confessions avoir fait beaucoup d'imitations de Harunobu.

59. Shiba Kôkan.

Cascade dans les rochers.

Peinture sur soie. (Vers 1795)

KITAGAWA UTAMARO (1754-1805).

Fils et élève de Toriyama Sekiyen, peintre de l'École de Kano qui avait adopté certains principes de l'Ukiyoé. Après Hokusai, Utamaro est probablement le peintre japonais le plus connu en Europe. Il peignit d'abord dans le style de Kano et à travers toute sa production nous trouvons de temps en temps des traces de son éducation classique. Quand il commença à peindre suivant l'Ukiyoé, il subit ainsi que tous les jeunes gens de sa génération l'influence de Kiyonaga, mais développa graduellement une manière plus personnelle. Les amateurs du monde entier se sont familiarisés avec ses figures de femmes d'un si joli dessin. Il mourut en 1806, laissant quelques rares élèves de moindre importance.

60. Kitagawa Utamaro.

Jeune dame écrivant une lettre, pendant que ses amies chuchotent ensemble.

Belle composition sur soie de coloris très riche et d'une conservation parfaite. (Vers 1790.)

61. Kitagawa Utamaro.

Servante tenant une lanterne à la main conduisant sa maîtresse à un bateau de plaisance.

Très bonne peinture sur papier. Une des plus délicates et des plus charmantes compositions du maître. Le jaune adouci et le noir de la robe forment la plus belle harmonie avec les lignes ocre-rouge et le gris foncé de la proue du bateau. (Vers 1803.)

UTAMARO II (vers 1820).

Cet artiste dont le véritable nom fut Kitagawa Tetsugorô prit d'abord le pseudonyme de Koishikawa Harumachi II, mais après la mort d'Utamaro I il épousa sa veuve et adopta son nom. Nous n'éprouvons pas pour distinguer leurs peintures originales la même difficulté que quand il s'agit de leurs estampes.

62. Utamaro II.

Femme décolletée, dans un entourage de sceaux.

Importante œuvre sur soie.

Les fleurs de prunier qui encadrent le sujet sont dues à l'artiste lui-même. (Vers 1810.)

KITAGAWA TSUKIMARO
(vers 1820).

Appelé d'abord Kikumaro il fut un des meilleurs élèves de Utamaro I. Son style dégénère plus tard quand il se met à imiter Katsushika.

63. Kitagawa Tsukimaro.

Jeune femme en costume de fête.
Peinture sur soie. (Vers 1805.)

HOSHU FUJIMARO (vers 1820).

Élève d'Utamaro, nommé aussi Shikasai, plus tard élève de Hokusai (Sori).

64. Hoshu Fujimaro.

Une paysanne à côté d'un bœuf chargé de fagots.

Peinture sur soie montrant l'influence du style de Sori.

KIKUGAWA EIZAN (vers 1820).

Ami de Toyokuni I et élève de Hokusai il fut à la mort d'Utamaro un des peintres les plus réputés de jolies femmes.

65. Kikugawa Eizan.

L'Abandonnée (grande et belle femme debout).
Peinture sur papier de la première manière de l'artiste. (Vers 1810.)

66. Kikugawa Eizan.

Jeune femme en costume d'été.
Peinture sur soie de sa dernière période avec la signature en petits caractères et le type du visage différent de celui de la première manière. (Vers 1825)

TSUKIOKA SETTEI (1759-1835).

Élève de Takata Keisuke, de son nom véritable Kida-Masanobu. En mettant à contribution les méthodes japonaises et chinoises il se forma un style personnel.

67. Tsukioka Settei.

Groupe de gens à la recherche d'un couple.
Curieux dessin sur soie. (Vers 1820)

68. Tsukioka Settei.

Fillette tenant une poupée.

Peinture sur papier de sa première manière. (Vers 1810.)

HASEGAWA SETTAN (vers 1810).

Hasegawa Settan ou Gotô Moemon, pseudonymes : Ichiyôsai et Gangakutei est l'auteur de « Yedo Meisho Zue ». (Curiosités de Yedo avec illustrations.)

69 Hasegawa Settan.

Effet d'automne. Deux daims sur une colline au clair de lune.
Peinture sur papier. (Vers 1810)

HOSODA YEISHI (mort en 1829).

Hosoda Yeishi, arrière petit-fils de Hosoda Tanba-no-Kami, trésorier du Shogun, d'abord élève de Kano Yeisenin Tenshin fut attiré par l'Ukiyoé, surtout par les œuvres de Kiyonaga. Il développa plus tard un style personnel très attrayant, peignant surtout de grandes femmes sveltes et élégantes. Vers la fin de sa vie il s'occupa exclusivement de peindre et ne fit plus d'estampes.

70. Hosoda Yeishi.

Jeune fille élançée près d'un « koto ».
Ravissante peinture sur soie de la meilleure manière de l'artiste La chevelure bouffante à la mode de son temps est merveilleusement rendue. Doux coloris et charmante harmonie des jaunes et des pourpres. (Vers 1785.)

SEIGETSUSAI YEISETSU (vers 1810).

Élève de Yeishi. Nous ne connaissons rien de sa vie.

71. Seigetsusai Yeisetsu.

Jeune fille en magnifique costume de fête.
Brillante peinture sur soie. Sans la signature nous l'aurions attribuée au maître Hosada Yeishi lui-même. (Vers 1785.)

UTAGAWA TOYOHARU
(1735-1814).

Utawaga Toyoharu ou Masaki est le fondateur de la famille Utawaga. Il étudia d'abord à Kyoto le style de Kano sous Tsuruzawa Tangei, puis vint à Yedo et fréquenta l'atelier de Ishikawa Toyonobu. Toyohiro et Toyokuni furent célèbres entre ses disciples.

72. Utagawa Toyoharu.

Jeune fille en robe noire sous un cerisier.
Curieuse peinture sur papier de la toute première manière du maître. (Vers 1765.)

73. Utagawa Toyoharu.

Trois jeunes filles exécutant une danse.
Magnifique peinture sur soie. Une riche composition de parfaite conservation. (Vers 1785.)

74. Utagawa Toyoharu.

Cinq dames se promenant sous la branche d'un cerisier.
Très beau portrait d'une courtisane de Yedo avec ses suivantes dans leurs costumes de promenade les plus recherchés.
Magnifique grande peinture sur soie, très riche de ton et aussi fraîche que si elle avait été exécutée hier. (Vers 1800.)

UTAGAWA TOYOKUNI
(1769-1825).

Né à Yedo en 1769, fils d'un sculpteur sur bois, élève de Utagawa Toyoharu. Il changea plusieurs fois de manière, mais fut toujours un artiste d'une grande habileté. Pourtant vers la fin de sa vie son art devint plus vulgaire, à l'exemple de tous les peintres de son temps, sans doute parce qu'ils obéissaient au mauvais goût du public.

75. Utagawa Toyokuni.

Célèbre courtisane faisant des prières pour faire tomber la pluie.
Peinture en noir et blanc sur soie. Intéressant spécimen de la toute première manière de l'artiste. La tête de la femme ressemble aux œuvres de Toyoharu. (Vers 1800)

76. Utagawa Toyokuni.

Jeune courtisane et ses deux suivantes.
Peinture sur soie de la période intermédiaire du maître. (Vers 1805.)

77. Utagawa Toyokuni.

Femme sous un cerisier portant un léger manteau.
Bonne peinture sur soie. (Vers 1817)

78. Utagawa Toyokuni.

Femme réveillée par un chat.
Grande et vigoureuse pochade sur papier. (Vers 1815.)

79. Utagawa Toyokuni.

Dame lisant une lettre.

Bonne composition sur soie. (Vers 1820.)

UTAGAWA TOYOHIRO
(1773-1828).

Un des grands élèves de Toyoharu, ami et camarade de Toyokuni, peintre aussi expert et habile que ce dernier, qui n'obtint sa grande célébrité que parce qu'il suivit la mode qui était à ce moment aux estampes.

80. Utagawa Toyohiro.

Sept jeunes et belles filles lisant différentes parties d'une longue lettre. Parodie du sujet classique de l'école chinoise qui représente les sept sages dans la forêt de bambou.
Peinture sur soie, très ressemblante aux œuvres de Toyoharu. (Vers 1822.)

81. Utagawa Toyohiro.

Jeune fille à une cérémonie de thé.
Large peinture sur soie.
Le traitement de la perspective du paysage est excellent. (Vers 1815.)

82. Utagawa Toyohiro.

Jolie femme écoutant le chant du coucou.
Peinture sur papier donnant une impression très vive d'un soir d'été. (Vers 1820.)

UTAGAWA KUNISADA (1786-1864).

Il se nomma aussi Gotobei, Kosoen et Kochoro et fut le plus connu et le plus fécond des élèves de Toyokuni, dont il adopta le nom en 1844. En général ses premières œuvres signées Kunisada sont de beaucoup les meilleures.

83. Utagawa Kunisada.

Bateau de plaisance passant sous un pont de Yedo un soir d'été.
Peinture sur soie. (Vers 1840.)

84. Utagawa Kunisada.

Petite fille voulant s'amuser à noircir d'encre la figure d'une jeune fille dormant.
Riche et agréable composition sur soie de la meilleure période de Kunisada. (Vers 1835.)

85. Utagawa Kunisada.

Deux jeunes femmes écoutant le chant du coucou.
Peinture sur soie de sa première période. Le coucou est peint par Ei-ikkei. (Vers 1822.)

UTAGAWA SADAHIDE. (Vers 1840.)

Principal élève de Kunisada, très attentif aux

enseignements de l'école européenne, très habile dessinateur de cartes géographiques et le plus fertile illustrateur de romans.

86. Utagawa Sadahide.

Deux jeunes filles se promenant sous les cerisiers en fleurs au bord de la Soumida.

Peinture sur soie. (Vers 1840.)

KATSUSHIKA HOKUSAI (1760-1849).

Né en 1760, au commencement de sa carrière pendant peu de temps élève de Shunsho. Il est le plus connu en Europe des peintres japonais et on a consacré des volumes à lui et à son art. Nous ne pouvons pas suivre ici les développements multiples de son style mais seulement noter qu'il fut certainement le génie le plus versatile de l'Ukiyoé et un étonnant dessinateur dans toutes les catégories de son art. Dans ses paysages il appliqua réellement une conception toute personnelle, adaptée aux procédés de l'estampe en couleur, conception hardie par laquelle il obtint les plus beaux résultats. Il mourut en 1849

87. Hokusai.

Paysanne venant de couper du bois s'est endormie et rêve des amusements qu'apportera à elle et à ses amies le jour prochain de « la Fête du Cheval ».

Peinture sur papier, non signée, mais probablement de la période où l'artiste signait Sori. (Vers 1795.)

88. Hokusai.

Guerrier chinois.

Peinture sur papier, signature partiellement grattée. (Vers 1807.)

89. Hokusai.

Groupe de dames de la Cour.

Peinture en noir et blanc sur papier. Le traitement des têtes et des visages est très caractéristique et l'ombre sur les cheveux est parfaite. Les ornements sur chaque partie des différents vêtements sont dessinés avec une merveilleuse exactitude. C'est un des plus fins spécimens de l'art de Hokusai. (Vers 1810.)

90. Hokusai.

Deux homards du Japon.

Petite esquisse sur papier, légèrement colorée, montrant bien la vigueur de son style et sa facture. (Vers 1812.)

91. Hokusai.

Jeune fille revêtue d'un manteau d'hiver et tenant un parapluie noir à la main se promène sur une route couverte de neige.

Magnifique peinture sur soie, d'un effet de

coloris harmonieux extraordinaire et un des plus beaux spécimens du style du maître. (Vers 1815.)

92. Hokusai.

Poisson et œillet.

Jolie peinture sur papier, magnifique contraste d'un bleu très profond et d'un rose pâle. (Vers 1828.)

KATSUSHIKA HOKUBA (vers 1800).

Il ne manqua certainement pas de génies parmi les élèves de Hokusai et personne ne peut nier que Hokuba fut le plus brillant artiste dans toute la lumineuse constellation. Son coloris exquis que Tani Buncho apprécia hautement lui assura une réputation méritée. Malgré que son style un peu plus tard dégénéra misérablement sous l'influence de l'école d'Utagawa, ses premières œuvres méritent vraiment toute notre admiration.

93. Katsushika Hokuba.

Trois jeunes filles autour d'un grand pot.

Parodie du sujet chinois : « Sansei ku su ». Peinture sur soie. (Vers 1830.)

94. Katsushika Hokuba.

Courtisane de Yedo en costume de fête, portant une lanterne. Peinture sur soie. (Vers 1825.)

95. Katsushika Hokuba.

Jeune fille en costume de fête.

Peinture sur soie. (Vers 1815.)

ANDO HIROSHIGE (1797-1858).

Célèbre paysagiste, d'abord élève de Okajima Rinsai (peintre peu connu de l'école de Kano), plus tard de Toyohiro. Ses nombreuses estampes représentant les beaux sites de son pays sont très connues en Europe. Vers la fin de sa vie il travailla en collaboration avec un élève qui prit son nom après sa mort. Ce second Hiroshige, plus habile comme peintre que comme dessinateur d'estampes, cessa bientôt de travailler et ses œuvres sont plus rares que celles de son maître. Il fut suivi d'un troisième Hiroshige, un artiste très inférieur dont la production néanmoins est souvent considérée comme faisant partie de celle de Hiroshige II.

96. Andô Hiroshige.

Courtisane de Yedo se promenant sous les cerisiers.

Peinture sur soie, sujet rare dans l'œuvre du paysagiste. (Vers 1857.)

97. Andô Hiroshige.

Bateau de pêche à Suzume-ura.
 Peinture sur grosse soie.
 Probablement faisant partie de la célèbre série
 des 8 vues de Kanazawa. (Vers 1850.)

98. Andô Hiroshige.

Route dans les montagnes à Hakone.
 Peinture sur grosse soie. (Vers 1850.)

99. Andô Hiroshige.

Fuji vu de Hara.
 Peinture sur soie, une des 53 stations de la cé-
 lèbre voie du « Tokaido ». (Vers 1855.)

100. Andô Hiroshige.

Bac sur la Soumida.
 Peinture sur soie.
 Le sujet est pris dans le « Narihira » et mon-
 tre les mouettes que célèbre un poème du conte.
 (Vers 1845.)

Le Traducteur, n'ayant pu se référer aux originaux, au cours de son travail, doit décliner toute responsabilité quant aux quelques inexactitudes qui ont pu se glisser dans la désignation des sujets des peintures auxquelles se rapporte le présent catalogue.

Pour déterminer d'une façon précise l'équivalent français de tel ou tel terme anglais, il eût été bon, en effet, en certains cas, de pouvoir examiner directement l'œuvre décrite. Les inexactitudes, s'il s'en est produit, ne peuvent concerner, d'ailleurs, que des points de détail.





CATALOGUE
Of FUKUBA'S COLLECTION
OF
One Hundred Ukiyoé Paintings.



PREFACE

Genre Paintings (*Ukiyoe*).

I am the collector and owner of one hundred paintings of the Ukiyo-e School, which were shown under the name of TORU FUKUBA, in the Fine Arts Palace Japan-British Exhibition, London, 1910, and also in the Royal Academy of Fine Arts, Stockholm (January-February 1911).

The reasons why paintings were selected rather than prints will be made clear by reading the following explanation.

At the time when prints were made, they were reproduced by the thousand, and there are to-day, a great many of them still in existence: while on the contrary, the genre paintings are extremely rare. The genre artists of former day seem to have been too busy in the preparation of originals for the illustration of novels, as well as in making prints, to spare many hours for painting. Considered from an artistic point of view, the genre paintings were supposed to be far inferior to those of the Kano and Tosa Schools, and as the public did not take much interest in them, there was little demand for them. This fact accounts for their rarity to-day.

In the case of prints, importance is attached to the harmony of colouring, while in paintings, not only is attention paid to colour, but there is an actual lustre in the colours, and, in striking contrast to prints, there is to be found a freedom of touch and life.

With regard to the size of the pictures, the prints are, at the maximum, 10 inches by 15, the average size being 4 inches by 2 feet, while in the case of paintings, the average size is 1 foot 3 inches by 3 feet. The larger ones are 2 by 4 feet. In paintings there was ample space for artists to use their brushes freely. In prints, there is often to be found inferior workmanship in the engraving, while in original paintings the artist is free to use his powers to the fullest extent.

Prints may be compared with metal castings that can be cast in any desired number from the moulds, and although there is an advantage in obtaining unlimited numbers of uniform pictures, they are lacking both in life and artistic taste. The opposite is true of the painting.

As there are a great many prints for sale, they are yearly exported to foreign countries, while paintings are becoming rarer on account of damage and loss by age or fire. Very few of these old paintings are exported, and frequently those sent abroad are counterfeits. Many

people in foreign countries do not yet know how to appreciate the genuine genre painting. It may, however, be easily inferred, that an original Ukiyo-e painting is much superior to a print, and those marked rare in this collection are the most highly valued specimens of Japanese art in existence. No other single collection would be able to exhibit the products of the peculiar genius that Japan has produced.

The present collection has been selected from many quarters, and is considered worthy of illustrating both historically and artistically the development of genre painting. In order to accomplish this, collectors have been busy for several years. From a genealogical point of view the present collection comprises all the artists who are recognised as founders of this school of painting. Not a single artist of eminence has been omitted and their works are shown in chronological order — Iwasa Shoi, Hishikawa Moronobu, Nishikawa Suke-nobu, to Hokusai and Kunisada. There are only a few famous artists whose works are not included in this collection. In the selection of these pictures special attention has also been paid to the different mode of treatment employed by different artists. Specimens have been purposely selected to illustrate the different styles of the different times, by the paintings of Miya-gawa Choshun, Utagawa Toyokuni, and Utagawa Toyohiro.

Although the actual number of pictures in the collection does not exceed one hundred, yet such care has been bestowed upon their arrangement that one is able to see at a glance the history and development of Japanese genre painting. So unique and representative a collection of Ukiyo-e painting cannot fail to interest all Western lovers of Eastern Art.

YOJIRO KUWABARA.

CATALOGUE

IWASA MATABEI (1578-1650).

This school was founded by Iwasa Matabei, a man of noble birth, who was born in 1577. Matabei, alias Katsumochi, had two pen-names, Dōon and Un ō. He was the son of Araki Murashige, a well-known warrior in the Tenso Era. When Araki was killed by Oda Nobunaga, he was an infant of two years of age, and was sheltered in the Honganji Temple in Kyoto. As he grew up, he adopted the name of his maternal family Iwasa, and served Ota Nobuo as a retainer, at whose ruin he became vagrant and lived in Fukui, Echizen. Iyemitsu, the third Shogun, summoned him to Yedo. He studied first the Kanō and then the Tosa styles of painting, forming, in the end, a style of his own. In this style both the Kanō and the Tosa had their parts, though, in the main, the new method was the product of Matabei's own genius. The name of the school was drawn from the class of subject its members commonly treated—the nearest possible literal translation of *ukiyo-e* being « passing-world pictures », and the nearest equivalent sense being conveyed by the word *genre*. Matabei and his followers painted the ordinary life of the Japanese of all classes in their day, though it must not be supposed that they were the first Japanese painters to do so. Many men of the classic Tosa school had painted *genre* before them, though only as an exception to their more usual subjects of history, court life, war, chase, or in accessory groupings connected with those subjects. The Kanō school also had its paintings of ordinary Japanese life, although here such pictures were rarer than with the Tosa school, the Kano school being of Chinese origin: nevertheless, Kanō Sanraku painted so many *genre* pictures that a number of them have been ascribed to Matabei. Still, as I have said, in the classic schools the painting of *genre* was exceptional or incidental; with the *ukiyo-e* painters it supplied the staple and main subjects.

1. Iwasa Matabei.

A delicate painting on paper representing a group of people passing through a gate. This artist was the founder of the popular school of painting in Japan; though unsigned, there can be no doubt that this work was painted by Iwasa Matabei in his earlier period. Date 1615.

HANADA TAKUMI (about 1665).

Hanada Takumi, is a contemporary of Iwasa. At that time all the masterpieces of Ukiyo-e were attributed to Iwasa. Hanada's works were so excellent that they were often mistaken as those of his great contemporary master, Saikaku, a famous novelist of Genroku era, called him as « a master-hand of the Ukiyo-e ».

2. Hanada Takumi.

A beautiful painting on paper of a young girl making ready to dance. This is a very rare and interesting painting showing the style of hair-dressing of that period. Though the seal cannot be read, it may have been drawn by Hanada Takumi. Date about 1665.

3. Tosa School.

A beautiful painting on silk of a youth trying to write. Though unsigned, it may have been drawn by some Tosa artist. Date about 1650.

4. Tosa School.

A girl in red costume. This is a very brilliant painting on paper. Though unsigned, it may have been drawn by some artist belonging to Tosa school. Date about 1670.

HISHIKAWA MORONOBU (1638-1714).

Hishikawa Moronobu, who also used the name Kichibei, was the son of Hishikawa Kochiku, known as the cleverest gold embroiderer of his time. He was born in 1638, at Itoya, in the Province of Awa. When he became old he was known by the name of Yūchiku. He first practised his father's art and made designs for silks and dresses; but after a time he went to Yedo, and there studied the Tosa style of painting. Later, at about fifty years of age, he studied the Kanō School keenly, and was much influenced by it, but in the main he followed in the steps of Matabei, founder of the *ukiyo-e* school of painting. Moronobu was the first important painter to draw for wood engraving, and his vigorous work is now very rare. His prints were all either in simple black, or roughly touched with colour by hand.

5. Hishikawa Moronobu.

A group of young girls looking in a mirror; this is a very splendid and unusual design on silk. The Artist was the originator of a new style of wood engraving. This is most beautiful work both in drawing and colour. It appears to have been painted about 1689.

6. Hishikawa Moronobu.

A group of figures. A very charming painting on silk; in perfect preservation. Certain characters on the painting explanatory of the subject are in the hand-writing of the Artist. Date about 1700.

7. Hishikawa Moronobu.

A young girl out walking in a black costume. A very charming painting on silk. The treatment of the head and face is most characteristic, and the black robe is especially graceful. Date about 1705.

HISHIKAWA MOROFUSA
(about 1660).

Hishikawa Morofusa, the eldest son of Moronobu, took painting as his profession, but became a dyer afterwards. So the works done by his brush are seldom to be found.

8. Hishikawa Morofusa.

A beautiful painting on silk of a young girl reading a book, by a folding screen. The painter was the only son of Moronobu. This is a characteristic example of the Hishikawa School. Date about 1690.

9. Hishikawa School.

A Young girl with a round fan under a willow. A charming painting on paper. Though unsigned, it is clear that this belongs to the Hishikawa school, for the characters of Hishikawa are seen in the seal. The red robe with white cord on upon it is striking. Date 1680.

TORII KIYONOBU (1664-1729).

Torii Kiyonobu first studied the Tosa School and the style of Moronobu, and originated the Torii School. As Kiyomoto, his father, painted picture sign-boards of theatres, he took the same work after the death of Kiyomoto. He is recognised by tradition as the first of the ukiyoe painters to produce prints coloured from blocks, though there seems to exist no positive evidence that he used the process earlier than Kiyomasu or Okumura Masanobu. Kiyonobu lived from 1664 to 1729, and was the founder of the long line of artists of the Torii sub-school, who devoted themselves chiefly to theatrical subjects; in fact they occupied a sort of official position in relation to the stage, painting scenery and posters, as well

as issuing many prints representing actors in character.

10. Torii Kiyonobu.

Two warriors under an umbrella (kasa) : A very beautiful and rare, though a small painting on paper. A dramatic design of Goro and Juro. This is a good sample of the old style pasting sheet gold upon sword-hilts or other objects. Though unsigned, there can be no doubt that this was painted by Torii Kiyonobu in his latter period. Date 1720

TORII KIYOSHIGE (about 1720.)

Torii Kiyoshige, a pupil of the first Kiyonobu, was skilful in painting portraits of actors. Some say that he was a pupil of the second Kiyomasu.

11. Torii Kiyoshige

A very charming painting on silk of a young girl of noble family, in contemplation. An important painting of this school. An example of this description is not to be found elsewhere in Japan. The colour of the robe is like a piece of old porcelain. Date about 1715.

TORII KIYOMASU (1706-1763.)

Torii Kiyomasu is the eldest son of Kiyonobu and studied the manner of the Torii School after his father. The work of the two proceeds side by side — being sometimes so similar as to be indistinguishable except for the signatures. After the death of Kiyonobu, Kiyomasu succeeded to the headship of the school

12. Torii Kiyomasu.

A small delicate painting on paper of a young man walking, holding a sedge-hat in one hand. Though this is unsigned, it was probably drawn by Torii Kiyomasu, son of Kiyonobu, as a first sketch for printing. The colours are soft and the lines are good. Date about 1755.

TORII KIYOMITSU (1735-1785).

Torii Kiyomitsu is the second son of Kiyomasu. He succeeded Kiyomasu in the headship of the Torii line. He brought a new quality of grace and sweetness into the Torii convention, and his style was somewhat modified by the influence of the Katsukawa School.

13. Torii Kiyomitsu.

A very brilliant painting on paper of a dramatic struggle between two actors. The colour is as fresh as if it had been painted only yesterday. Though unsigned, there can be no doubt that this is a very fine original work by Torii Kiyomitsu, son of Torii Kiyomasu. Date about 1780.

TORII KIYOHARU (about 1720).

Torii Kiyoharu, a pupil of the third Kiyomitsu, is a person different from Kondô Kiyoharu, as is shown in the « Zoho Ukiyo-e Ruikô ». The fact is more obvious, when his work is brought into comparison with the work of Kondô Kiyoharu in my ownership.

14. Torii Kiyoharu.

Shoki sending a letter by the devil to a girl while she is washing in a stream. A long narrow painting on paper. The subject of communication between the warrior called Shoki and such a young girl is something of a joke. This painter's work is very rare in Japan. Date about 1715.

15. Torii School.

A charming picture of a semi-nude young girl holding up a large sea-shell. A nice design painted upon paper, probably the work of Torii Kiyotada who was Torii Kiyonobu's first pupil. The colours of the flesh tint and the undergarments make a very charming contrast with the colour of the water. Date about 1750.

16. Torii School.

An old time New Year's family fête. A peculiar and uncommon design on paper. It is certain that this was painted by some eminent artist of the Torii School. The perspective treatment of the distant figures and building is good. Date about 1760.

17. Torii School.

A group of women washing clothes in a court. A very rare design on paper. This was probably painted by Kiyotsune. Date about 1720.

TORII KIYONAGA (1752-1815).

Torii Kiyonaga, his real name being Sekiguchi Ichibei, the greatest artist of his line, was a pupil of Torii Kiyomitsu. Working as a pupil in the manner of his master, he very soon broke wholly away from the traditional Torii style, and changed the whole face of ukiyo-e art by the influence of his powerful drawing, full as it was of grace and dignity, solidity and effect. He concentrated his thoughts upon printing. He originated, it is said, that unique shading of colours produced by the transparency of hemp-garment of bluish grey and the harmonizing colour of underclothing, as is often to be seen in his beauties. Every contemporary painter of the school, such as Katsukawa Shunchô and Hosoda Yeishi, came under Kiyonaga's influence in a greater or less degree.

18. Torii Kiyonaga.

A man and girls seen in an upper floor of a tea house. A very rare and remarkable painting in rich, deep colours on paper. This drawing is

unique; its like could not be found in all Japan. Kiyonaga's supremacy is shown by the boldness of his drawing, the accuracy and freedom of his lines and by his truth to Nature. The colour of the tall girl's costume standing by the pillar of the house is very striking. This is Kiyonaga's masterpiece. Date 1800.

19. Torii School.

Groups of people seen in an upper floor of a Tea House attached to a theatre. A charming composition on paper. This is unsigned also, but was probably painted by a member of the Torii School at a somewhat later period, such as Kiyosada or Kiyomine. Date about 1800.

KONDO KIYOHARU (about 1710).

Although the « Ukiyo-e Ruikô » mentions him as pupil of Torii Kiyonobu, he is evidently not, according to Shikitei Sanba, a famous writer. The Ukiyo-e painters at that time all followed after the Torii style. And so did Kiyoharu, just as Kiyonobu, the founder of the Torii style, painted after Hishikawa Moronobu, though not his pupil.

20. Kondo Kiyoharu.

A young woman conversing with a little girl about a painting of a Jiro in Kakemono. A pleasing painting on paper. The works of this Artist are very rare. The medallions of pine, plum, and bamboo on the robe are beautifully drawn. Date about 1710.

MIYAGAWA CHOSHUN (1682-1752).

After Hishikawa Moronobu there arose two schools, — the Torii and the Miyagawa. As the masters of the direct lineage of Moronobu were inactive, Miyagawa Choshun may well be mentioned as the successor of Moronobu in the true sense. His original family name was Bitô. He changed his name, for, it is told, he was born in the Village of Miyagawa in the Province of Owari. He may be called a contemporary of Moronobu, as he was thirty-three years old when the latter died in 1714. His later works were more or less influenced by Kwaigetsudô. It is worthy of note that he never painted for print and thus kept himself aloof as a painter in the genuine sense. His works are characteristically noble and graceful, though ranked as the Ukiyo-e.

21. Miyagawa Chôshun.

A young girl and a man talking with each other. The colouring is brilliant and it is painted on the finest silk. This is the earliest work of Choshun. The treatment of the head and face is most characteristic, the whole composition is good, and the lines are drawn with precision and freedom. Date about 1720.

22. Miyagawa Chōshun.

One of a set.

A young man walking under a branch of a plum tree. A charming painting on silk. Date about 1725.

23. Miyagawa Chōshun.

Second of same set.

A charming painting on silk of a young girl walking under a branch of a plum tree. Both the pictures in this set (nos 22 et 23) are richly coloured. The designs upon the robes of the figures are chrysanthemums.

24. Miyagawa Chōshun.

A priest riding on horseback, with his face turned to the crupper. Strange design on paper. The difference in style of drawing when compared with preceding ones, is explained by the fact that Choshun first studied in the Kano School. Date about 1735.

25. Miyagawa Chōshun.

A man carrying a court lady on his back. An unusual design on silk. In the foreground there is a willow by the side of a stream. Both the tree and the water are well executed. Date about 1735.

26. Miyagawa Chōshun.

A long scroll.

Groups of people around a puppet-man. A very richly coloured painting on paper in Chōshun's latest style of drawing, when he was under the influence of Kwaigetsudo. Date about 1740.

MIYAGAWA ISSHO (about 1725).

The life of Miyagawa Isshō, a star of the School of Choshun, is not well known. Doubtless he was a pupil of Choshun, judged by the style.

27. Miyagawa Isshō.

A celebrated priest and young girl in a rustic habitation. A nice painting on paper. This artist was a pupil of Miyagawa Choshun. Date about 1725.

28. Miyagawa Isshō.

Two girls and a man on a spring morning. A charming painting on paper. The contrast and harmony in the colours of their robes is striking. Date about 1720.

NISHIKAWA SUKENOBU

(1671-1751).

Nishikawa Sukenobu, born in Kyoto, studied under Kanō Einō, then under Tosa Mitsusuke,

and brought out a style of his own, by blending the styles of the two masters. Ryu Rikyo, a famous scholar, admired him in his book as « the divine master-hand of the Ukiyo-e ». He was a leading light of the bourgeois school in Kyoto. Sukenobu and Ripoo, the two stars of the Ukiyo-e School in Kyoto may be compared with Matabei and Moronobu, the two others in Yedo. Most of his works are illustrations of books, his original paintings being scarce. Unfortunately there are many forgeries.

29. Nishikawa Sukenobu.

A very charming painting on silk of a young girl and two attendants by a river. The patterns of the robes are exceedingly graceful and the colouring throughout is good. Date about 1730.

30. Nishikawa Sukenobu.

A very charming painting on paper of a dancing girl with a fan. Though unsigned, there can be no doubt that this was painted by Nishikawa Sukenobu. Date about 1740.

31. Nishikawa Sukenobu.

A scroll and a broom. A sketch drawn with great freedom upon paper. This is in the Kano style, for Sukenobu had been a pupil of Kanō Einō, and such a signature is quite rare. Date about 1745.

KAWAEDA TOYONOBU (about 1710).

The « Ukiyo-e Ruikō » describes him as a master in Kyōto who lived in the Kyōho era, during which Sukenobu was flourishing at his forty-five or forty-six years of age. Thus we can guess that he was a pupil of Sukenobu. The style of his paintings confirms the fact.

32. Kawaeda Toyonobu.

A mother looking at a young girl holding a ball. A very charming painting on paper. The style in which the heads are drawn shows that this artist was a pupil of Nishikawa Sukenobu. Indeed, if it were not for the signature, we should have been inclined to ascribe this to Sukenobu himself in his earlier period. The contrast of colours in the robe is exceedingly fine.

TSUNEMASA (about 1750).

Tsunemasa's family name is unknown. Most probably he was a disciple of Nishikawa Sukenobu, judged by the coiffure and costumes of the figures in his paintings as he is said to have lived in Kyōto.

33. Tsunemasa.

A young girl thinking about a friend who has just left her and is walking along a snowy road. A beautiful painting on paper. Very rare compo-

sition in which there is a very fine contrast of colours. Date about 1750.

OKUMURA MASANOBU (1690-1768).

Okumura Masanobu was one of the most elegant and prolific of the early Ukiyo artists. He used many other names Tanchōsai, Bunkaku, Hōgetsudō, Genroku, and others — sometimes displaying several of them in one long signature, as « Hōgetsudo Tanchosai Okumura Bunkaku Masanobu ». He is sometimes called a pupil of Kiyonobu. But he was not as maintained by Shikitei Sanba, personally under Kiyonobu. Every Ukiyoe painter in his time followed either Moronobu or Kiyonobu. Evidently Masanobu was a follower of the latter, and especially in his earlier works we can trace the characteristics of the Torii School. Not only as an expert in painting, but as a printer he would occupy a weighty position in the history of Ukiyoe. At this time the print of a single sheet was nothing but a modified kind of *Tan-e* or prints coloured by *tan* or red lead, and the colours used were limited only to red and green. It was he who introduced novel effects of lustre by using a mixture of lacquer on thick pigments, thus producing what is known as the *Urushi-e* or lacquer-prints.

34. Okumura Masanobu.

Two girls walking together, both in spring costumes. A delicate painting on paper. Though unsigned, there can be no doubt that this was painted by Okumura Masanobu in his earlier period. Date about 1720.

35. Okumura Masanobu.

Small folding screen. A theatre scene in the old days. A most brilliant composition on paper: — Such a rare and interesting one that the artist has here recorded the date 1731, and that he was forty one years of age.

36. Okumura Masanobu.

A court lady to be seen through thin blinds and a nude fisherman dancing. A very beautiful painting on silk. The figure of the woman, seen through blinds, is wonderfully drawn and well composed. Date about 1735.

OKUMURA TOSHINOBU (about 1730).

Okumura Toshinobu is said by some, to be the son of Masanobu and a pupil by others. It is more correct to acknowledge him as Masanobu's son.

37. Okumura Toshinobu.

A girl writing a letter, near a mosquito-net. Very good painting on paper. Though unsigned, it is clear that this belongs to the Okumura School, and we believe it may have been drawn by Okumura Toshinobu, a pupil of Masanobu. Date about 1730.

KWAIGETSUDO (about 1700).

Under the name of Kwaigetsudō is grouped a small school of four or five painters. though it is often the practice to speak of the extremely rare work of all of them as that of one man. It is certain, however, that the founder and head of the group was the painter who signs himself Kwaigetsudō Ando. His real name was Okazawa Genshichi, an artist who was a painter only and designed no prints.

Those paintings having merely the signature of Kwaigetsudō may probably be the works of a pupil of Ando, who also called himself Kwaigetsudō. It is clear that Miyagawa Chōshun also come under the influence of Kwaigetsudō, who was a contemporary of Torii Kiyonobu and a senior to Miyagawa Chōsun.

38. Kwaigetsudō Andō

A young man and a girl talking with each other. A very charming painting on silk. The colouring is delicate and the lines are drawn with firmness and freedom. This is a good example of Kwaigetsudo's best period. This is the first male figure to be seen in his works. Date about 1700.

39. Kwaigetsudō Andō.

A girl in night robe by mosquito-net. A charming painting on paper. This is a very strange design for Kwaigetsudo for his figures are generally standing. Date about 1710.

SUIWO (about 1680).

Suiwō's birthplace is uncertain. Some think that he is a second son of a certain baron in the Province de Suwō, who studied the art from one Kanō. Others think that Suiwō is a brushname of Ogawa Haritsu when young. We agree with the latter view.

40. Suiwō.

A scene described in the old Japanese novel « Isemonogatari ». A delicate painting on paper. Though unsigned, there can be no doubt that this was painted by Sui-wo, who was a pupil of Kano at first, and one of the later Ukiyoe painters. Date about 1710.

HANABUSA IPPŌ (about 1745).

Ippō is oftentimes thought of as another nom de plume of Itchō. But there exists a great difference of style between one and the other. And I think Ippō is a pupil of Itchō.

41. Hanabusa Ippō.

A charming painting on paper of a girl speaking with her attendant. His works are very rare. The colour of the robes make a brilliant contrast. Date about 1745.

KANO SHIGENOBU (about 1725).

His original family name is Ogata. He was born in Utsunomiya near Nikkō, and lived about in the era of Kyōhō. He studied under Kanō Eishin and was granted the name of his master. He later served Hosokawa, Lord of Kumamoto.

42. Kanō Shigenobu.

A charming painting on silk of a girl in night robes, reading a book, by a mosquito net. In this instance, a very exceptional case, the artist signed his name in full on the painting, for as Ukiyo-e was greatly despised by the Kanō school in those days he almost invariably withheld his name. The colours are warm and the lines are bold and free. Date about 1725.

ISHIKAWA TOYONOBU (1711-1785).

Ishikawa Toyonobu, first called Nishimura Shūgeyasu, was a pupil of Nishimura Shigenaga and a contemporary of Okumura Masanobu and Kondō Kiyonaga.

43. Ishikawa Toyonobu.

A tall girl holding a fire-fly cage. A very charming painting on paper. Splendid composition in a tall narrow panel. The brush paintings of this artist are very scarce in Japan. Possibly this may be the only one in existence, which has a signature. The style of drawing is most vigorous, and the head and hair of the girl is strikingly rendered.

44. Ishikawa Toyonobu.

A painting on paper of a girl in a bath-robe. She is drawing her robe aside so that her legs are shown. This is a charming semi-nude study.

SUZUKI HARUNOBU (1718-1770).

Under the hand of Suzuki Harunobu the art of the Japanese colour printer was brought to perfection. It was he who first used an unrestricted colour scheme, and tinted the whole of his composition to the edges of the paper. He was a draughtsman of extraordinary sweetness and elegance, and a colourist of the very first order. He was a pupil of Nishimura Shigenaga, and some of his very early work much resembles that of the older man; but his matured style is unmistakable.

45. Suzuki Harunobu.

One of a set.

A pretty girl listening on a summer's eve to the song of a cuckoo. A very nice painting on silk. While everyone knows the charming prints of Harunobu, few people in Europe have had the opportunity to study his original brush work.

The artist has attempted to render the sheens and folds of the under-garments of a summer costume.

46 Suzuki Harunobu.

Second of same set.

A young girl looking at a snowy garden on a winter's morning. This is a charming painting on silk, and makes a fine contrast to the summer evening which is placed next to it. We find here, as in the prints copied from this artist's work, complete simplicity — for Harunobu relied for his principal effects mainly upon contrasts and harmony.

ISODA KORYUSAI (about 1760).

Isoda Koryūsai was the most important pupil of Nishimura Shigenaga. In his earlier pictures, it is true, Koryūsai followed his school-mate Harunobu very closely; but soon he found a manner of his own, particularly in respect of colour and line. Koryūsai had a fine talent in composition, and was one of the few ukiyo-e painters to obtain the title of Hokyō distinction awarded to artists of eminence. His original paintings give evidence of early training in the Kano school.

47. Isoda Koryūsai.

A brilliant painting on silk of a young girl arranging flowers in a vase. This is a good specimen of Koryūsai when he was studying with his friend Suzuki Harunobu; and the style of the drawing of the head and hair resembles that of Harunobu. Date about 1760.

48. Isoda Koryūsai.

A charming design on silk of a girl and an attendant, in moonlight. In this brilliant work Koryūsai begins to launch out into fuller expression both in drawing and colour, more in the style of his friend Harunobu. The figures become more solid and real. This is a fine specimen of his transition period. Date about 1770.

49. Isoda Koryūsai.

Two hares on waves. A light coloured sketch on paper. A fine specimen of work in the later manner of this artist. Date about 1775.

IPPITSU AI BUNCHO (about 1770).

Of all the followers of Shunsho who worked chiefly in the production of prints of actors, Ippitsusai Buncho had altogether the greatest originality and the most charming distinction of style. He has often been classed as a pupil of Shunsho, but as a fact he learned the elements of his art from an otherwise unknown painter named Ishikawa Yukimoto, though all that he derives from his predecessors would seem to come from

Shunsho. His original paintings are very scarce in Japan.

50. Ippitsusai Buncho.

A famous beauty, et. at a tea-house called Kagiya. A very charming painting on paper. The contrasted soft colours of the rose make a most beautiful harmony with the cedar tree and red torii (shrine gate). The brush painting of this artist is very rare indeed. This is the only example we have seen. Date about 1769.

SAITO SHARAKU (about 1799).

Toshiusai Sharaku was the painting name of Saito Jurobei, who was by profession a performer of No — the stately performance which is neither dance or opera, though we have no nearer word, for it — in the service of Hachisuka, Lord of Awa. As a painter, he took to drawing portraits of the actors of the time in character, and about 1790 he produced a certain amount of work — not much — of striking originality and much power. His prints do not commend themselves to those who look for nothing but prettiness in a work of art, and he was what we should now call a « realist », drawing the grimacing faces of his subjects as he saw them on the stage, without favour or regard to anything but truth and intensity of effect. His prints were issued only during a very short period, and are therefore scarce. They are much sought by collectors, who prize works showing character, particularly in France. His paintings, nay even his prints, are very scarce.

51. Saitô Sharaku.

A delicate painting on paper of a famous bust of a figure of an actor. Specimens of this artist's work are very rare because he worked for a few years only and then retired. Date about 1790.

KITAO SHIGEMASA (1739-1819).

Kitao Shigemasa is said to have attained his skilful mastering of brush merely by studying without a master. Some hold him as a pupil of Shigenaga owing perhaps to the fact that his name has an initial character reading *Shige* in common with Shigenagas. He first studied the Torii School and then formulated a style peculiarly his own. He illustrated many important books in colour, and collaborated with Shunsho in the production of the famous *Seiro Bijin Awase Kagami*, a splendid book of pictures of many groups of women.

52. Kitao Shigemasa.

Two girls playing with a cat. Very charming painting on silk. This is certainly one of the most important and rarest paintings done in Japan. The lines are full of vigour and suggestive of motion, the colouring is light and sunny and the patterns upon the robes of the girls give a brilliant kalei-

doscopic effect, yet the colours all harmonize with each other. Date about 1805.

KATSUKAWA SHUNSHO

(1726-1792).

Katsukawa Shunshô was a pupil of Katsukawa Shunsui, a descendant in art from Miyagawa Choshun. Early in his career he turned his attention to drawings of actors, and in that department founded a school of great distinction. At first greatly influenced by Shigemasa, especially in the matter of colour and line, he soon developed a style of his own, aiming at extreme softness and transparency of tint. In painting beautiful women he surpasses Utamaro in refinement of figure, while Utamaro's beauties are simply charming. Most admirable is it that no trace of negligence can be found even in his paintings of beauties finished in his old age. The world-renowned Hokusai studied in his studio.

53. Katsukawa Shunsho.

A famous beauty in dancing costume. Light coloured sketch on paper. This shows Shunsho's power with the brush; such specimens are rare. Date about 1776.

54. Katsukawa Shunsho.

A young girl in black over-dress. A very lovely painting on silk. The patterns on the black over-dress and her robes are beautifully drawn and painted. The contrast between the red and black of the costume is most strikingly fine. Date about 1770.

KATSUKAWA SHUNKO (about 1810).

Katsukawa Shunkô is generally classed as Shunsho's chief pupil. He was certainly the strongest of those that closely followed their master's style, and it is often difficult to distinguish the work of the two men, except line of Shunkô which is softer than Shunshô. The greatest of the artists who first learnt in Shunsho's school was, of course, Hokusai, but he soon abandoned Shunsho's teaching, and ranks as an independent artist. Shunkô's best work was done in the last decade of the eighteenth century.

55. Katsukawa Shunkô.

A Yedo belle walking beneath a cherry tree. A very rare and brilliant painting on silk. The manner of drawing the head and hair resemble that of his teacher Shunsho; but in this delineation Shunko excels his teacher. Date about 1818.

KATSUKAWA SHUNYEI (1762-1819).

Katsukawa Shunyei was one of Shunsho's best and most active followers, and he continued painting well into the nineteenth century.

Shunyei's name peals widely. He became so prominent as to be ranked above Utamaro and Shunsho, his master. The famous Toyokuni followed him in many respects. His prints once prevailed over the whole country. Kitao Shigemasa spoke highly of his art, saying that his prints of *Yedo-e* are peerless. There were as many as twenty-five celebrated master-hands in his studio.

56. Katsukawa Shunyei.

A girl leaning against a pillar. A good painting on silk. This artist was also a pupil of Katsukawa Shunsho. His work is very rare in Japan. Finely composed and lightly coloured picture. The suppressed agony of the maiden is fully depicted. Date about 1805.

KATSUKAWA SHUNKO (about 1810).

Although his name sounds same as another Shunkō, he is quite a different person. His works are rarely left to us.

57. Katsukawa Shunko.

A Youth listening to a girl playing a Koto. Very beautifully painted on silk. The artist was a pupil of Katsukawa Shunyei. The design is very brilliant. Date about 1910.

KATSUKAWA SHUNTEI (1770-1820).

Katsukawa Shuntei was a prominent pupil of Shunyei. He began his art following after the pure Katsukawa style, but modified his style after Utagawa Toyokuni. His signatures likewise are of two kinds, i. e., that of the former period and that of the latter.

58. Katsukawa Shuntei.

A tall girl in black robe. An admirable painting on paper. There is a rare range of colours here from dark ochre-red through soft olive greens to black. This is a very striking specimen of his Utagawa style. Date about 1815.

SHIBA KOKAN (1747-1818).

Shiba Kōkan, whose real name was Andō Kichijirō, was born in the Province of Kii. He studied first from Kanō Koshin and then from Sō Shiseki. He gave himself up to the study of the European painting under a Dutch master in Nagasaki, and became the founder of the Western School. He confesses in his « Kokwaiki » (« Confession ») that he made many imitations of Harunobu.

59. Shiba Kōkan.

Waterfall from a cliff. A very nice painting on silk. This famous artist is said to have learned

the European style of painting from the Dutch at Nagasaki. He produced work in various styles. Date about 1795.

KITAGAWA UTAMARO (1754-1806).

Kitagawa Utamaro was the Son and pupil of Toriyama Sekiyen, a painter originally of the Kanō school, who afterwards adopted certain features of *ukiyo-e*. After Hokusai's, Utamaro's is probably the Japanese painter's name most familiar in Europe. Utamaro himself first painted in the Kanō style, and traces of his classic education are visible in his work from time to time throughout his career. Beginning to paint in the *ukiyo-e* style under the influence of Kiyonaga, like all the young men of his time, he gradually evolved a manner of his own, which his beautifully drawn figures of women have made familiar to amateurs of art the world over. He died in 1806, leaving a few pupils of smaller abilities.

60. Kitagawa Utamaro.

A very charming painting on silk of three young belles in brilliant costumes. A young lady below is writing a letter while her friends are whispering to one another. The colours are very rich, the composition good, and the picture remarkably well preserved. Date about 1790.

61. Kitagawa Utamaro.

A girl holding lantern, leading another beautiful girl to a pleasure boat. Very good painting on paper. This is one of the most delicate and charming of all Utamaro's, designs, the contrasted soft yellow and black of the robe making a most beautiful harmony with the ochre-red crossing stripes and dark gray of the prow of the boat. Date about 1803.

**UTAMARO THE SECOND
(about 1820).**

Utamaro the Second, whose real name was Kitagawa Tetsugorō, used first the brush appellation of Koishikawa Harumachi the Second. After the death of Utamaro the First, he married his widow and adopted his name. Although it is somewhat hard to discriminate the two Utamaro's prints, there is no difficulty in doing so by their original paintings.

62. Utamaro the Second.

A semi-nude girl. Painted on silk. The plum bloom was sketched by the artist on the mount. This is very important specimen of Utamaro the second. Date about 1810.

**KITAGAWA TSUKIMARO
(about 1820).**

Kitigawa Tsukimaro, first called Kikumaro,

was prominent among the pupils of Utamaro. His style became less dignified later, as he began to imitate the Katsushika style.

63. Kitagawa Tsukimaro.

A girl in holiday costume. A brilliant painting on silk. This artist was a pupil of Kitagawa Utamaro and his first name was Kikumaro. Date about 1800.

HOSHU FUJIMARO (about 1820).

He was a pupil of Utamaro, then of Hokusai who still signed himself Sori.

64. Hoshu Fujimaro.

A country girl standing near a bull. A charming painting on paper. His other name was Shikasai. This is a fine specimen showing the influence of Sori's style. Date about 1895.

KIKUGAWA EIZAN (about 1820).

Kikugawa Eizan studied after Hokusai, and was a friend of Toyo kuni the First. After the death of Utamaro, when there was no artist living specially famous for painting beautiful women, he won his reputation by filling the vacancy.

65. Kikugawa Eizan.

A tall beauty standing alone. A nice painting on paper. This represents his earlier manner of drawing. Date about 1810.

66. Kikugawa Eizan.

A young belle in summer costume. A beautiful painting on silk. This represents his later period, for the signature is in small characters, and the type of face is quite different from those found in the pictures painted in his earlier style. Date about 1825.

TSUKIOKA SETTEI (1759-1835).

Tsukioka Settei, whose real name was Kida Masanobu, was a pupil of Takata Keisuke, and started a novel style by investigating both Japanese and Chinese methods.

67. Tsukioka Settei.

Group of people searching after a couple. A strange design on silk. Date about 1820.

68. Tsukioka Settei

A young girl holding up a puppet. A good painting on paper. This is a specimen of his earlier style. Date about 1810.

HASEGAWA SETTAN (about 1810).

Hasegawa Settan, or Gotô Moemon, had brush-names of Ichiyôsai and Gangakutei. He is the author of the « Yedo Meisho Zue » (« Sights of Yedo, with Illustrations »).

69. Hasegawa Settan.

Two deer on hill in moonlight. A rare design on paper. An Autumn scene under evening effect delicately drawn. Date about 1810.

HOSODA YEISHI (died 1829).

Hosoda Yeishi was a great grandson of Hosoda Tanba-no-Kami, Lord of Treasury to the Shogunate, and at first a pupil in the Kanô School under Kanô Yeisenin Tenshin. He was attracted, however, by the freedom of the *Ukiyo*e school, and began to work in that manner, at first under the influence of Kiyonaga; from this he developed a very attractive style of his own, showing a great liking for tall figures, elegant lines, and sunny colour. Toward the end of his life — in other words during the later years of the eighteenth century and the earlier of the nineteenth — he abandoned the designing of prints and confined himself to painting.

70. Hosoda Yeishi.

A tall girl is seen standing near a Koto. A lovely picture painted upon silk. Her hair is charmingly done in the loose style of the time. The colouring is soft and the yellows and purples are beautifully harmonized. This is in Yeishi's highest and best style. Date about 1785.

**SEIGETSUSAI YEISETSU
(about 1810).**

Yeisetsu was a pupil of Yeishi. His life is unknown.

71. Seigetsusai Yeisetsu.

A girl in an elaborate holiday costume. A very brilliant painting on silk. This painting so closely resembles the style of Yeisetsu's teacher — Hoda Yeishi — that if it were not for the signature, we should have been inclined to ascribe this to Yeishi himself at this date. Date about 1785.

**UTAGAWA TOYOHARU
(1735-1814).**

Utagawa Toyoharu or Masaki is the founder of the Utagawa family. Some wrongly opine that Masaki is the name of Toyoharu's father, which error comes from the fact that there is Toyoharu junior his son. He first came to Kyôto and studied the style of the Kano School under Tsuru-

zawa Tangei. Then he moved to Yedo and entered Ishikawa Toyonobu's atelier. He was an adept in the prospective picture. The colouring of which has an exquisite charm and a decided grace. Toyohiro and Toyokuni were eminent among his followers.

72. Utagawa Toyoharu.

A girl in a black robe, under a cherry tree. A rare painting on paper. This is earliest work of Toyoharu. Date about 1765.

73. Utagawa Toyoharu.

Three girls performing a dance. A very brilliant painting on silk. The colouring is rich and the composition is striking. The picture is in perfect preservation. Date about 1785.

74. Utagawa Toyoharu.

Five ladies walking together under a cherry branch. A splendid large painting on silk. An excellent portrait of a Yedo belle, with four attendants in most elaborate holiday street costume; rich in tone and perfectly preserved, as fresh as though it were painted yesterday. Date about 1800.

UTAGAWA TOYOKUNI (1769-1825).

Utagawa Toyokuni was born at Yedo in the year 1769, the son of a sculptor in wood, and his master *ukioye* art was Utagawa Toyoharu, himself a pupil of Ishikawa Toyonobu. Toyokuni's manner went through several changes, but he was always an artist of high ability, though he coarsened toward the end, like all the men of that time, doubtless in obedience to popular demand.

75. Utagawa Toyokuni.

A famous beauty praying for rain. A picture in black and white on silk. This is one of the earliest works by Toyokuni, and the head of the girl resembles the work of his teacher Toyoharu. A rare and interesting specimen in his younger manner. Date about 1800.

76. Utagawa Toyokuni.

A young belle with two attendants. A beautiful painting on silk. This is a specimen of his work executed when he was of middle age. Date about 1805.

77. Utagawa Toyokuni.

A girl holding a thin over-coat, under a cherry tree. A good painting on silk. Date about 1817.

78. Utagawa Toyokuni.

A girl awakened by a noisy cat. A large painting on paper. The lines of the loose robe and

overdress are vigorously rendered, and the cat is finely drawn. Date about 1815.

79. Utagawa Toyokuni.

A lady reading a letter. Very charming painting on silk. The composition is good and the black colour is strong. Date about 1820.

UTAGAWA TOYOHIRO (1773-1828).

Utagawa Toyohiro was one of the most prominent pupils of Toyoharu, and a compeer of Toyokuni. Judging by their drawings and especially by their original paintings we can safely say that the former far surpasses the latter in dexterity. The fact that prints were in vogue, according to the taste of the time, was the sole reason why Toyokuni had such a great fame.

80. Utagawa Toyohiro.

Seven beauties reading different parts of a long letter. A striking design on silk. This subject is a parody upon the classic Chinese subject of the seven sages of the bamboo forest. The young girls take the place of the old men. The style of drawing and the heads of the girls resembles the work of Toyoharu, who was Toyohiro's teacher. Date about 1802.

81. Utagawa Toyohiro.

A young girl at a tea-ceremony. Large painting on silk. The perspective treatment of the distant landscape is very fine. Date about 1815.

82. Utagawa Toyohiro.

A beauty listening to a cuckoo. Very charming painting on paper. This design gives us a vivid impression of a summer evening. Date about 1820.

UTAGAWA KUNISADA (1786-1864).

Utagawa Kunisada, who also used the names Gototei, Kosoen and Kochoro, was the best known and most prolific pupil of Toyokuni, whose name he adopted in 1844, calling himself the second Toyokuni, or Toyokuni simply, although the third of the line to bear that name. As a rule, his earlier work, signed Kunisada, is by far the best.

83. Utagawa Kunisada.

A pleasure boat passing under a Yedo bridge on a summer eve. A charming painting on silk. The design is good and the colours harmonious. Date about 1840.

84. Utagawa Kunisada.

Small girl mischievously inking the face of a sleeping girl. A very strange design on silk. This is the finest period of Kunisada. The colours are rich and the composition is agreeable. Date about 1835.

85. Utagawa Kunisada.

Two girls listening to a cuckoo. A good painting on silk. This is a specimen of his earlier work. The cuckoo is painted by Ei-ikkei. Date about 1822.

UTAGAWA SADAHIDE (about 1840).

Utagawa Sadahide, a prominent pupil of Kunisada, paid early attention to Western paintings, and was an expert in drawing maps. There existed no other pupil of Kunisada who made so many illustrations for fictions as he did.

86 Utagawa Sadahide.

Two girls walking under cherry trees in blossom on the bank of the Sumida river. Good painting on silk. Sadahide was the fellow pupil with Kunisada of Toyokuni. Date about 1840.

KATSUSHIKA HOKUSAI (1760-1849).

Katsushika Hokusai was born in 1760, and at the beginning of his career he was a pupil of Shunsho, though only for a short period. His name is more familiar in Europe than that of any other Japanese painter, and volumes have been devoted to him and his work. It is impossible, in the space at disposal, to follow him through all his developments of style and changes of name, but it may be said that he was certainly the most versatile of all the *ukiyo*e masters, and an astonishing draughtsman in every department of his craft. In landscape he invented a convention wholly his own, adapted to the process of colour printing a convention of great boldness and success. He died in 1849.

87. Katsushika Hokusai.

A female wood cutter dreaming of the coming Springhorse day. Very charming painting on paper. Though unsigned there can be no doubt that this was painted by Hokusai. The girl is dreaming of the pleasure of the Spring-horse festival and of going on the merry-go-round in every street in the town with her intimate friends. This work shows the ambition of Hokusai, to have attempted such a subject during his early period. It would seem to be a work of the Sori period. Date about 1795.

88. Katsushika Hokusai.

A Chinese Warrior. A pleasing painting on paper. This is a good specimen of a warrior by the artist. A part of the signature has been erased. Date about 1807.

89. Katsushika Hokusai

A group of court ladies. A picture in black and white on paper. The drawing of the heads and faces is most characteristic, and the shading of

the hair is perfect. The patterns upon every portion of the several garments are drawn with wonderful accuracy. This is one of the finest examples of Hokusai. Date about 1810.

90. Katsushika Hokusai.

Two lobsters. Sketch on paper. This is of small size, in light coloured painting. It shows the vigour of his style and the sweep of his brush. Date about 1812.

91. Katsushika Hokusai.

A young girl in the snow. A very charming painting on silk. She is holding up a black umbrella and, wrapped in a winter cloak, is walking along a snowy road. The contrasted velvety black of the neck band and the deep blue of the cloak make a most beautiful harmony with the red of her under-garments. This effect is wonderful. This is one of the best specimens of Hokusai's style. Date about 1815.

92 Katsushika Hokusai.

A very nice painting on paper of a bonito and a pink. The delineation is quite exquisite. The sweeping of the fish is simply rendered. The contrast of deep blue and rose pink is exceedingly fine. Date about 1828.

KATSUSHIKA HOKUBA (about 1800).

There is no scarcity of genius among pupils of Hokusai. And Hokuba is, as no art-critic can deny, the brightest of the whole bright constellation. His exquisite colouring, which deservedly won his fame, is simply marvellous, as Tani Buncho made a high recommendation of it. Though his style became lamentably degraded somewhat later by tinging of the Utagawa School, his early works are mostly worth admiration.

93. Katsushika Hokuba.

Three girls standing around a pottery. A brilliant painting on silk. This is a parody upon the Chinese subject « Sansei kû su ». Date about 1830.

94. Katsushika Hokuba.

A Yedo belle in holiday costume, carrying a lantern. A nice painting on silk. Date about 1825.

95. Katsushika Hokuba.

A girl in holiday costume. A beautiful painting on silk. The artist was one of Hokusai's best pupils and this a good example of his early work. Date about 1815.

ANDO HIROSIGE (1797-1858).

Andô Hiroshige, famous as a landscape pain-

ter, was first a pupil of Okajima Rinsai (a little known artist of the Kanō school) and afterwards attached himself to Toyohiro. His many landscape prints are well known in Europe. Towards the end of his life he worked in association with a pupil, who took his name after his master's death. This second Hiroshige, who was a very able man, though better as a painter than as a designer of colour prints, soon ceased to work, and his productions are fewer than those of his master. He was succeeded by a third Hiroshige, a wholly inferior artist, whose work, however, is commonly classed as that of the second Hiroshige.

96. Andō Hiroshige.

A Yedo belle walking under cherry trees. A beautiful painting on silk. This is a very strange design for Hiroshige, for his works are usually landscapes. Date about 1857.

97. Andō Hiroshige.

A fishing boat at Suzume-ura. A good painting on coarse silk. This was probably a portion of the eight famous scenes of Kanazawa. Date about 1850.

98. Andō Hiroshige.

A mountain road in Hakone. A good painting on coarse silk. The long lines of Hakone rapid are seen in the distance. Date about 1850.

99. Andō Hiroshige.

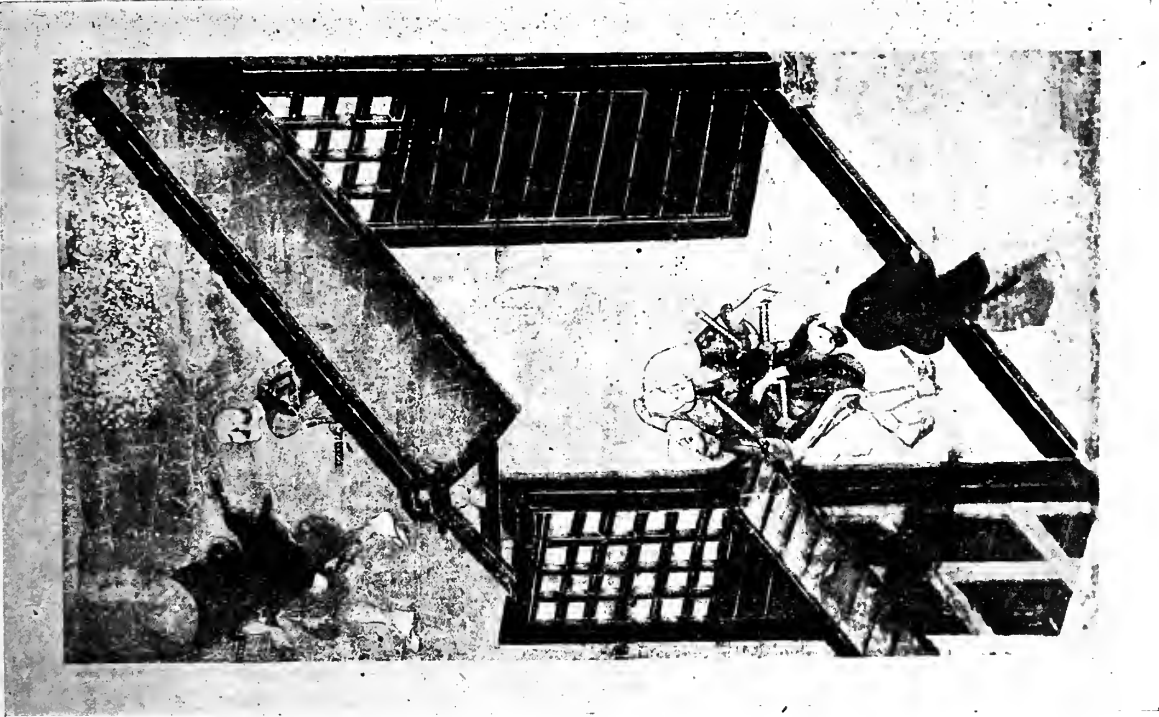
Mount Fuji from Hara stage. A good painting on silk. This is one of the famous series of fifty three stages of Tokaido. Date about 1855.

100. Andō Hiroshige.

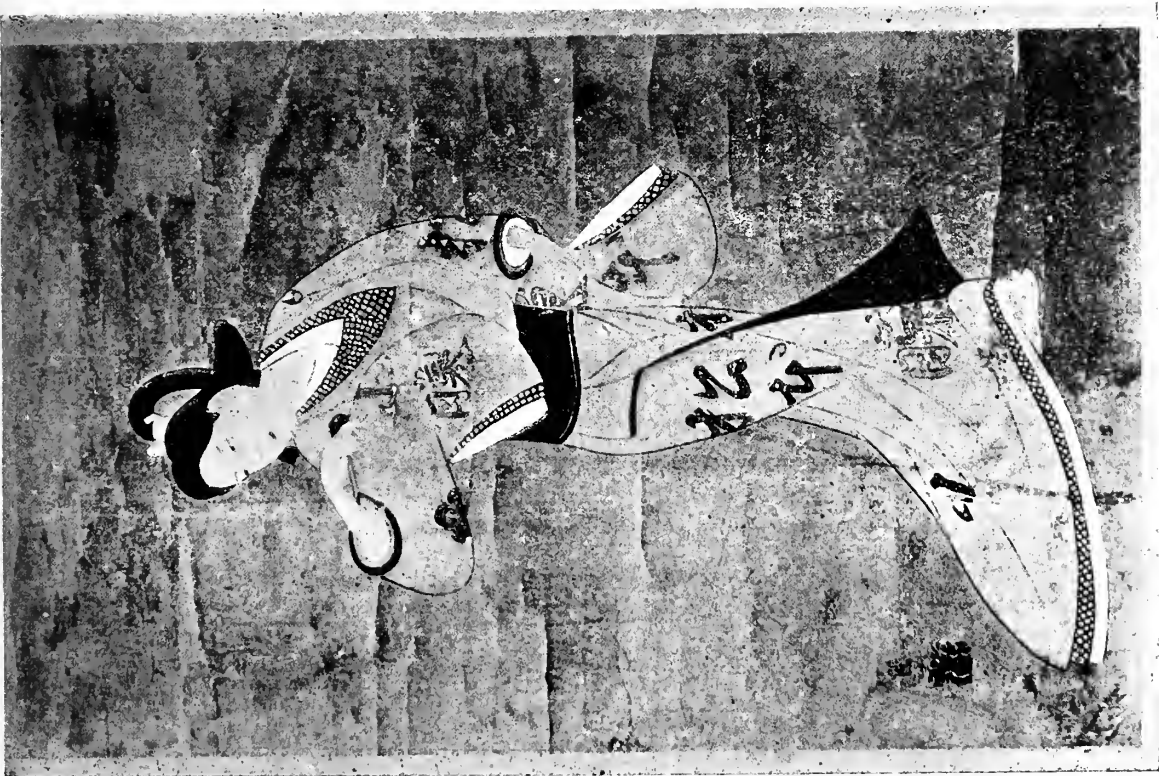
A ferry boat on the Sumida river. A good painting on silk. This is taken from the old story called Narihira, and shows the sea-gulls made amous by the poem in the story. Date about 1845.



PEINTURES



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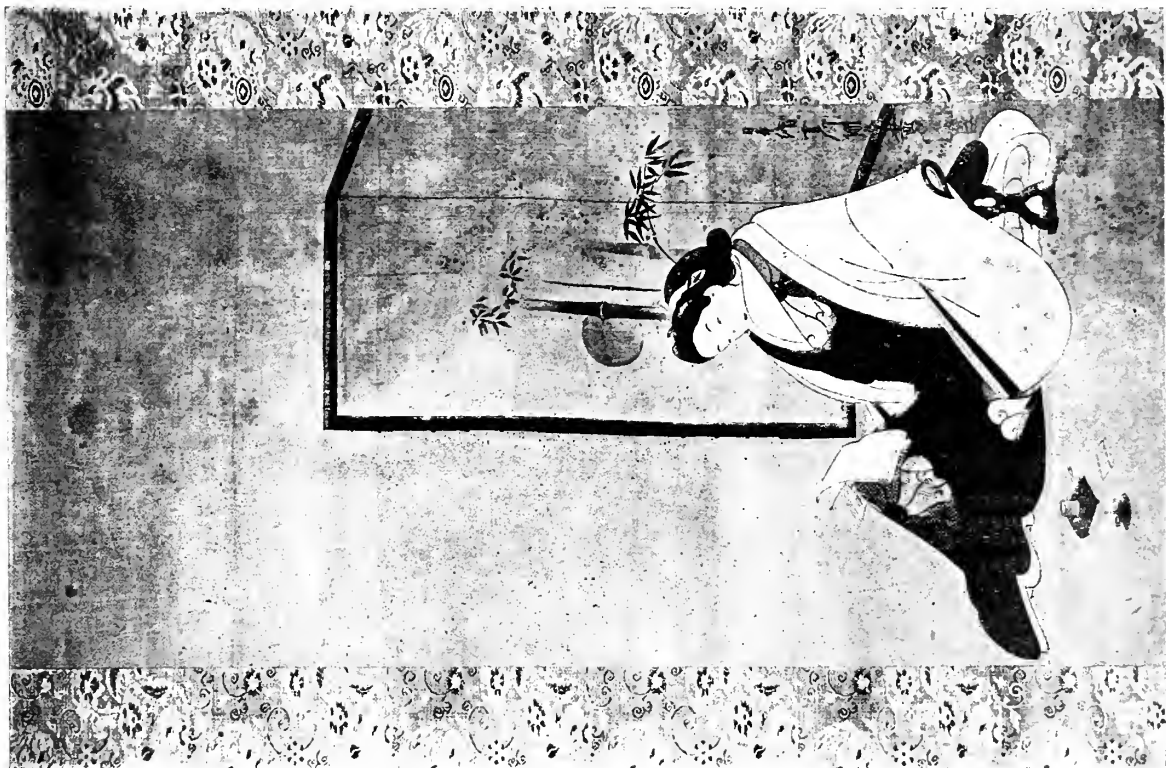
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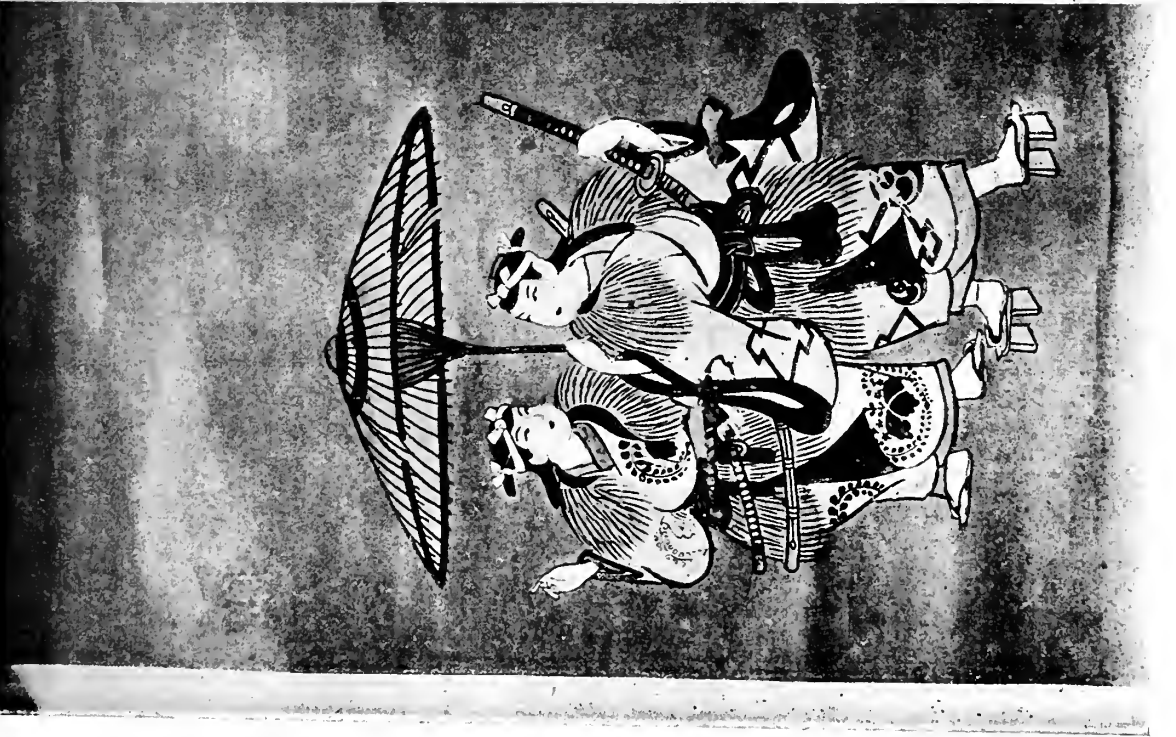
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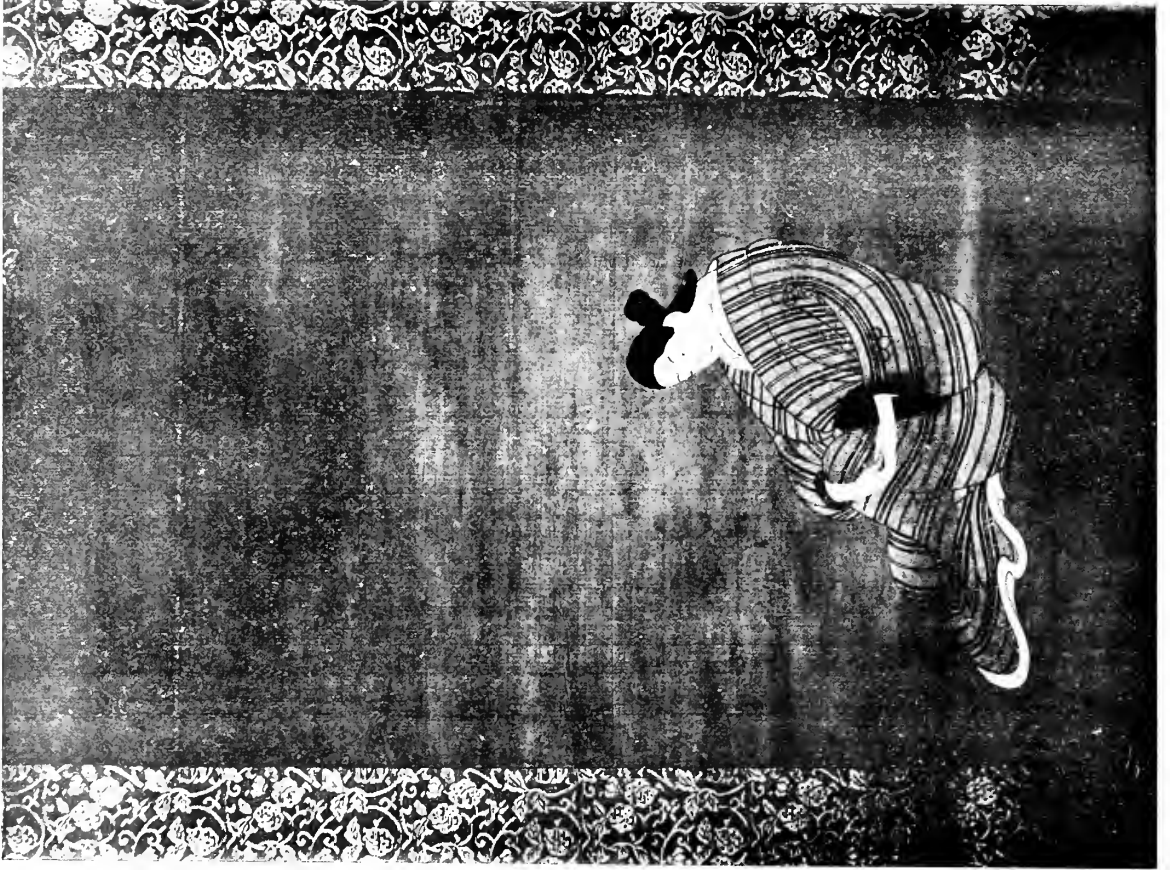
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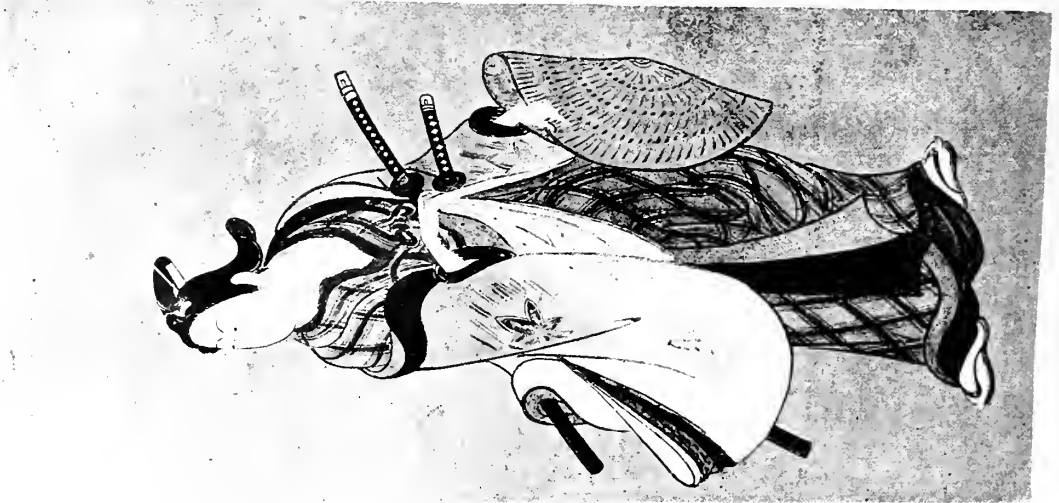
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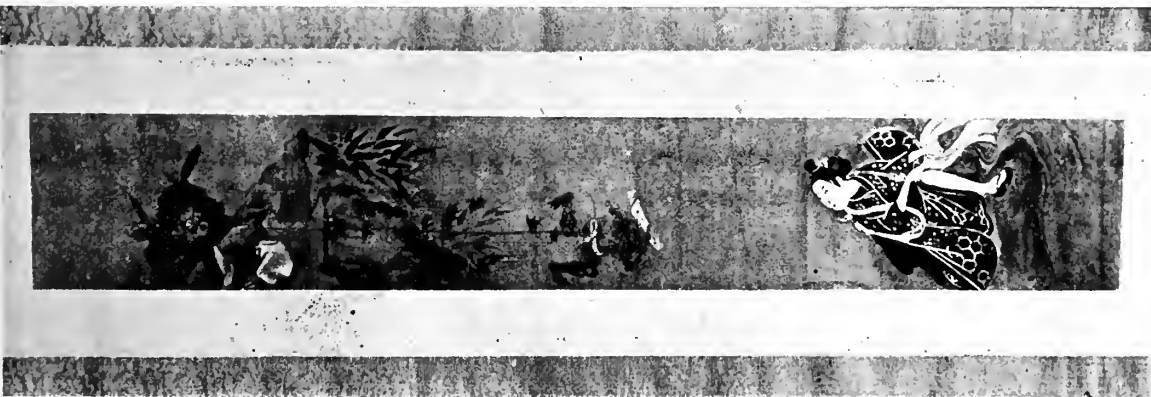
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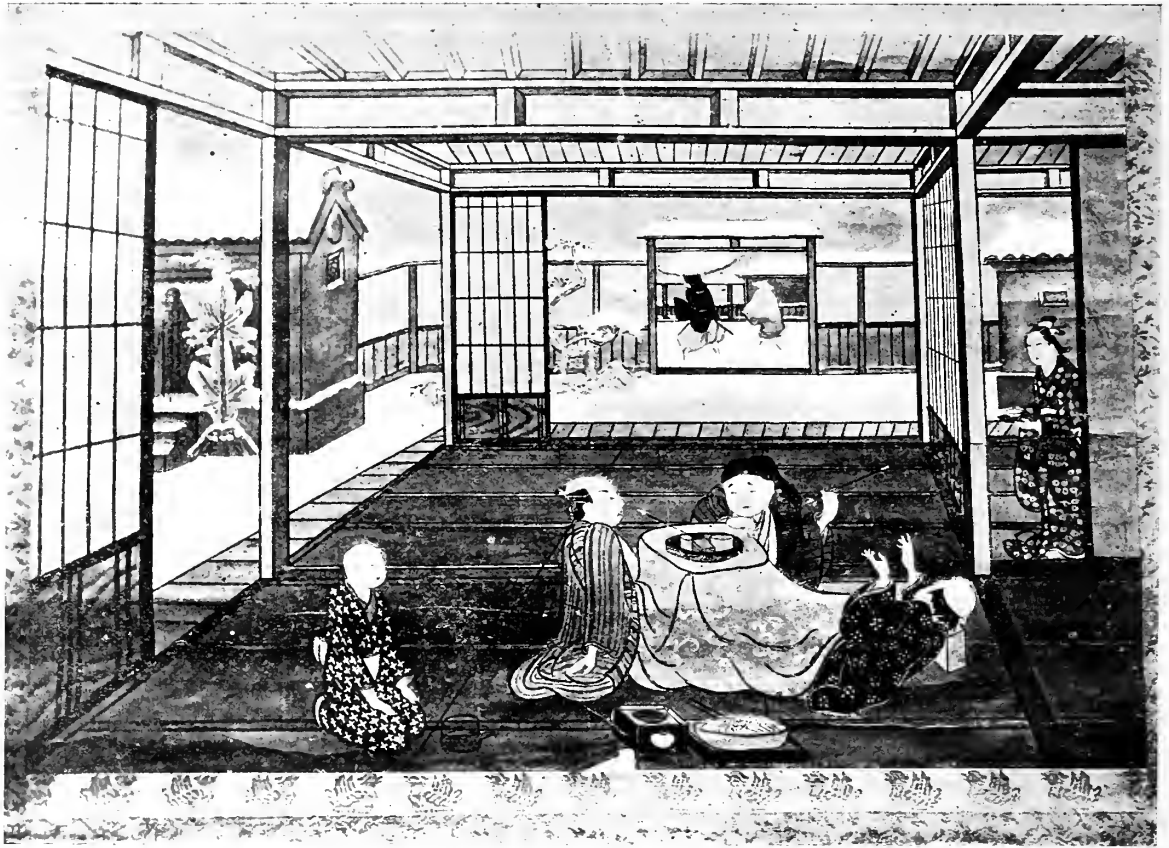
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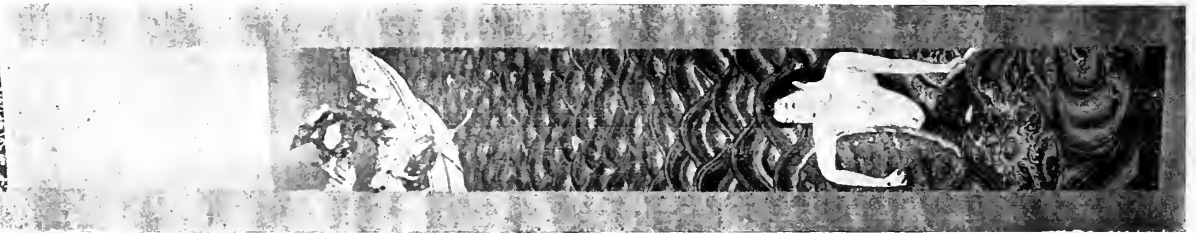
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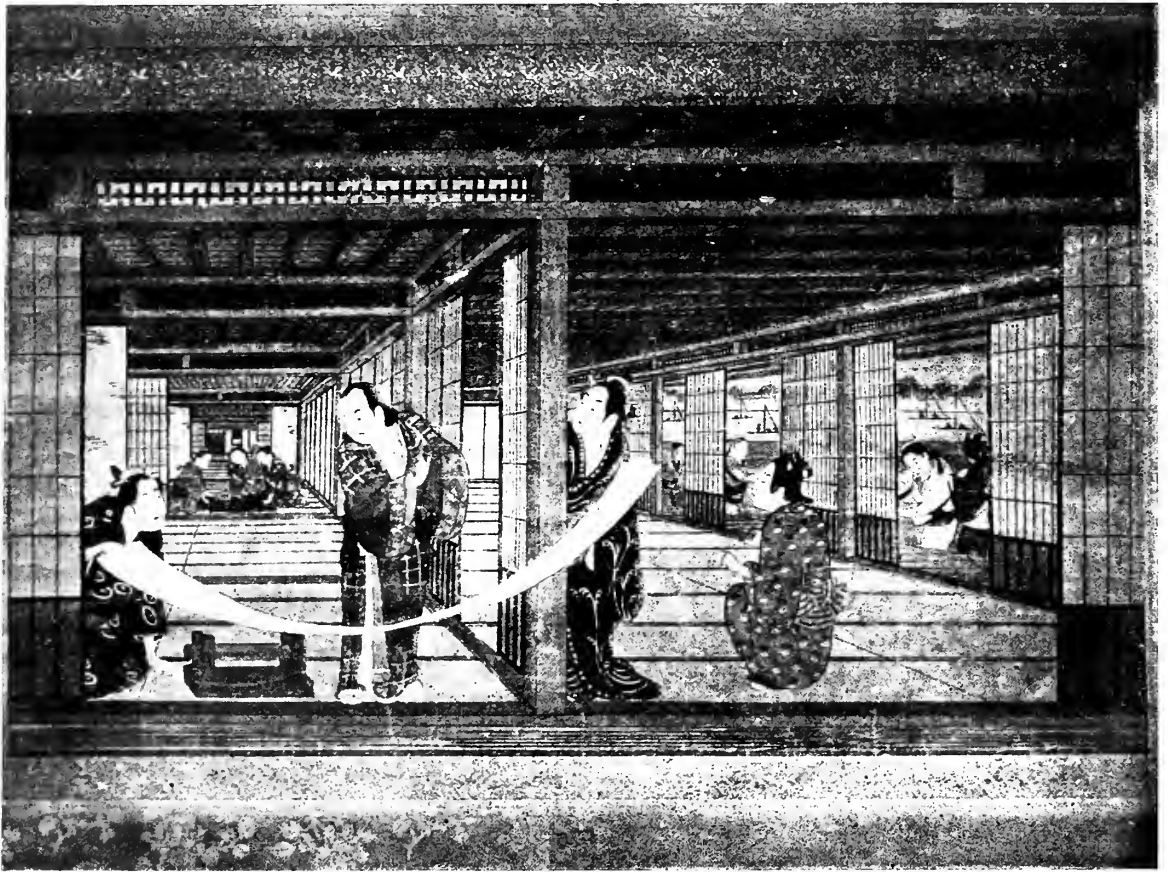
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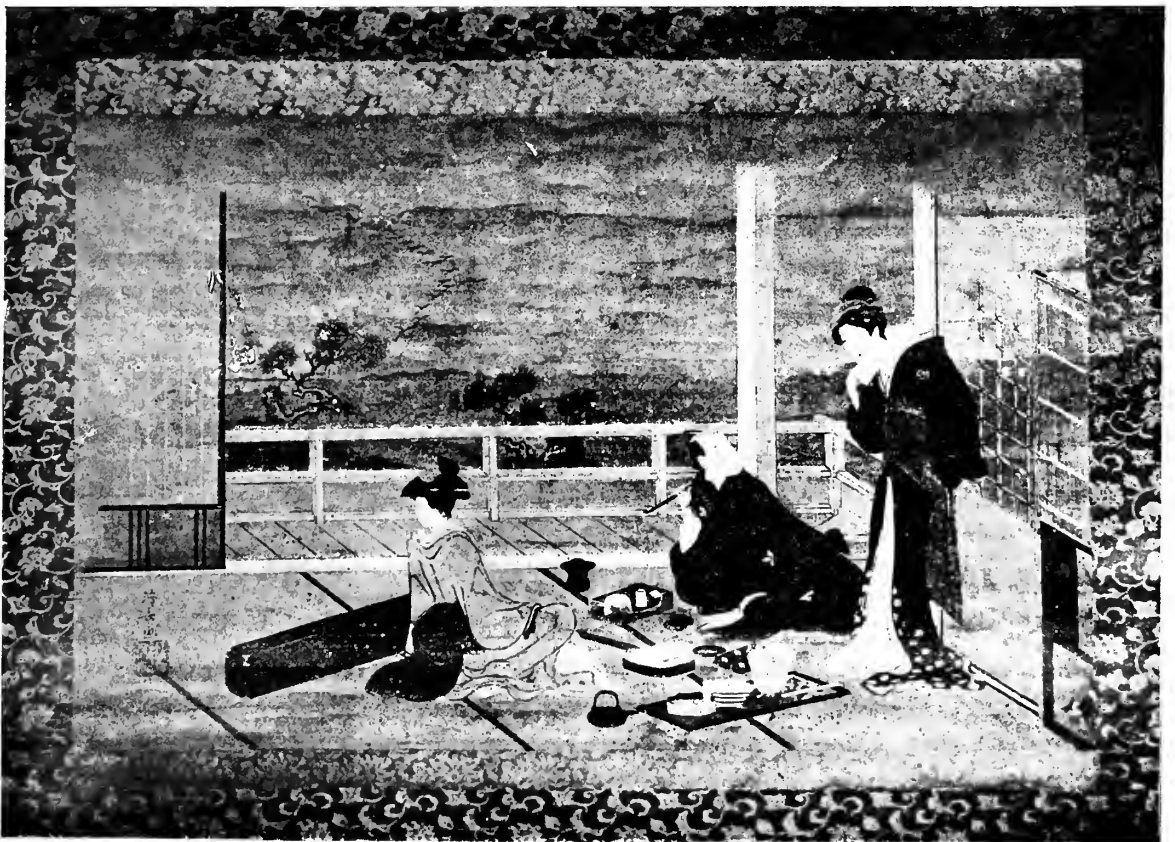
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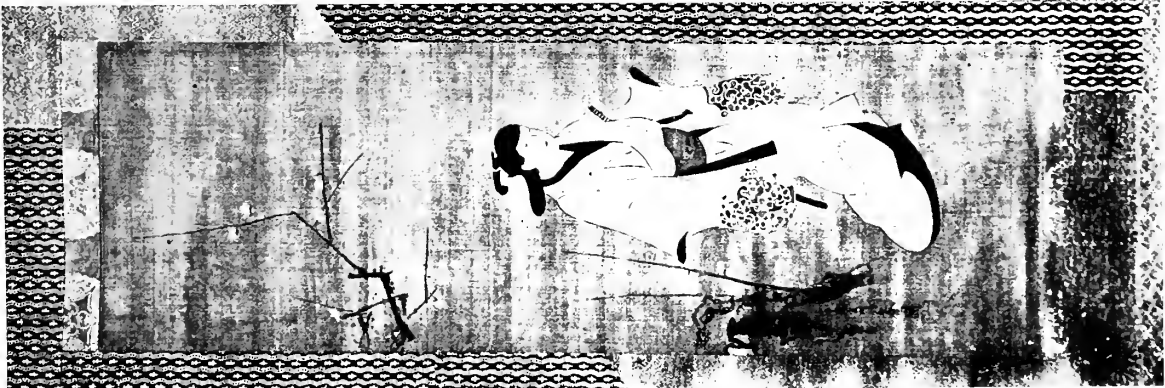
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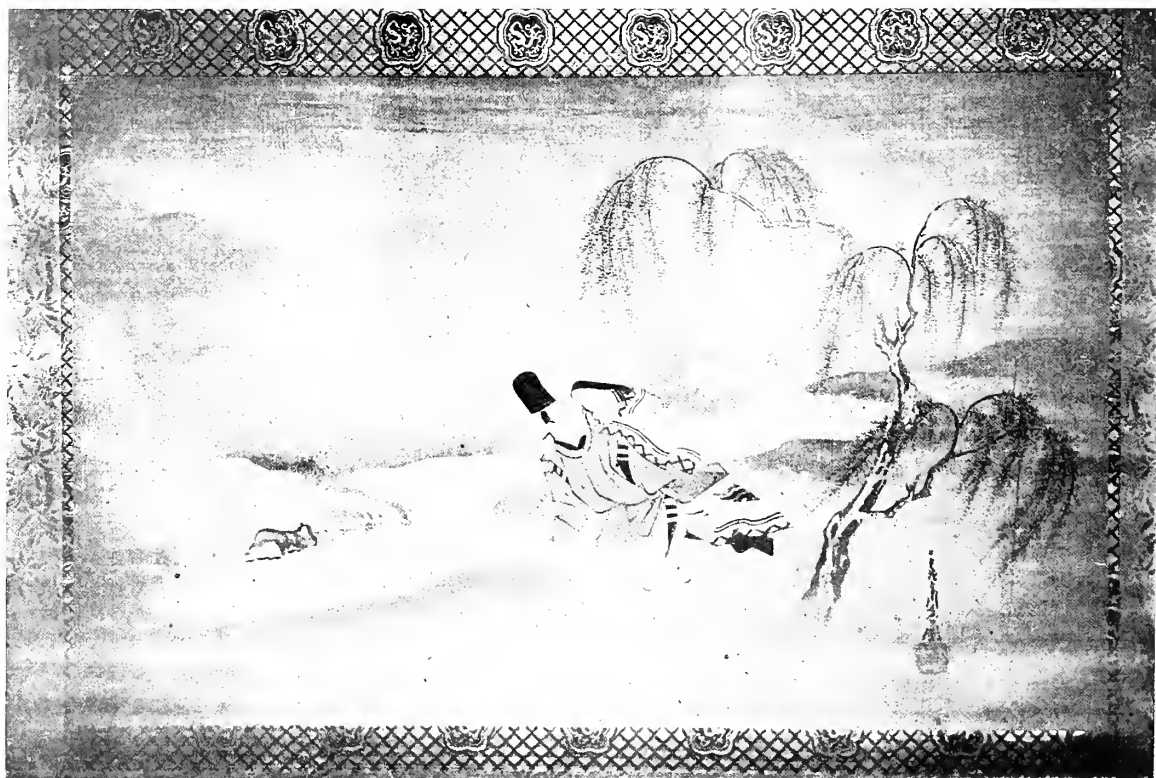
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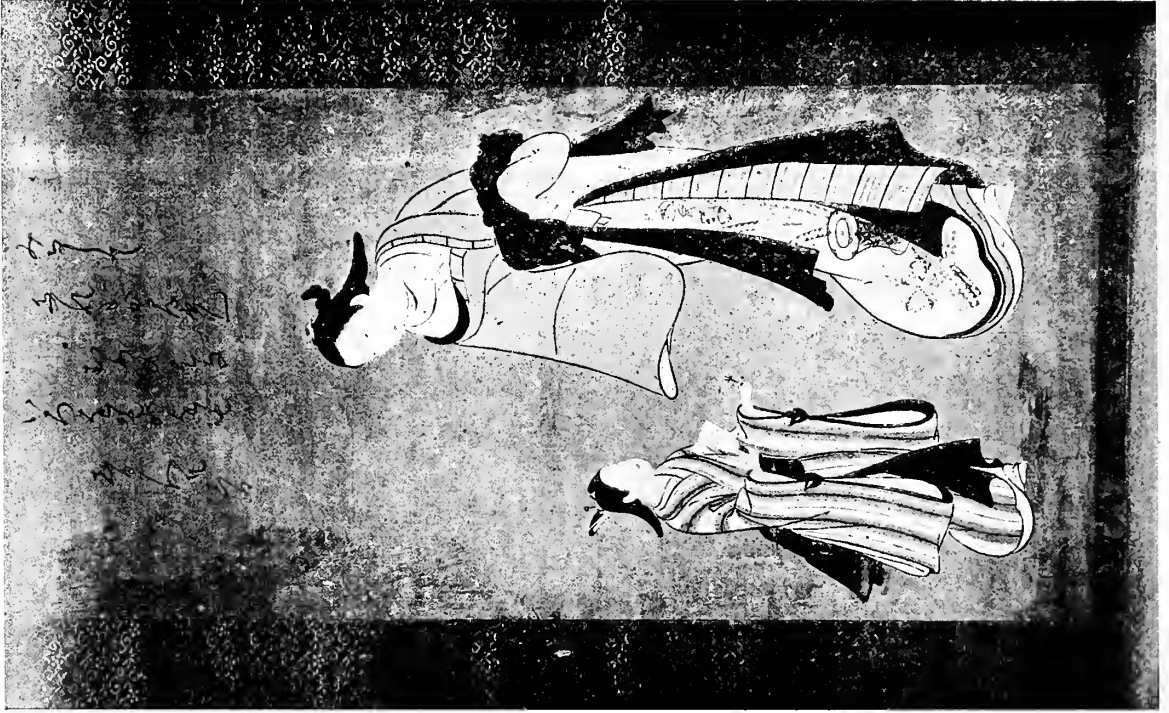
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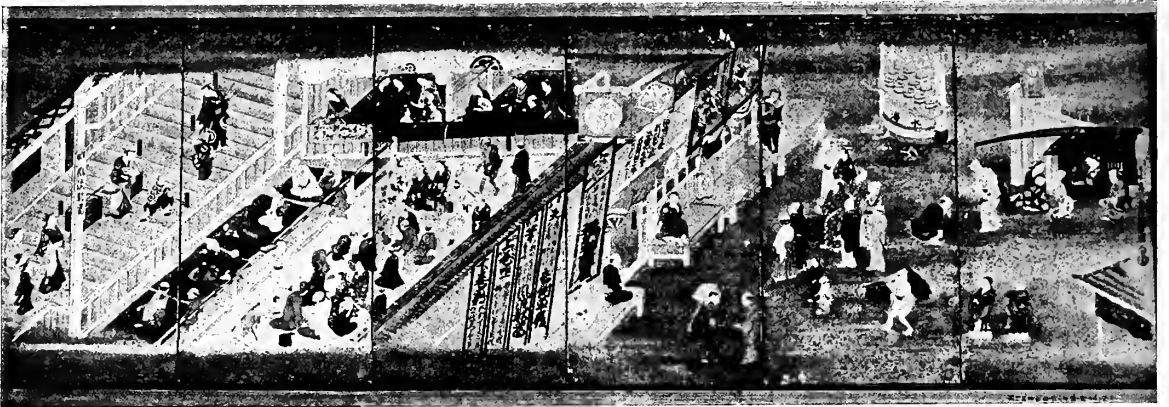
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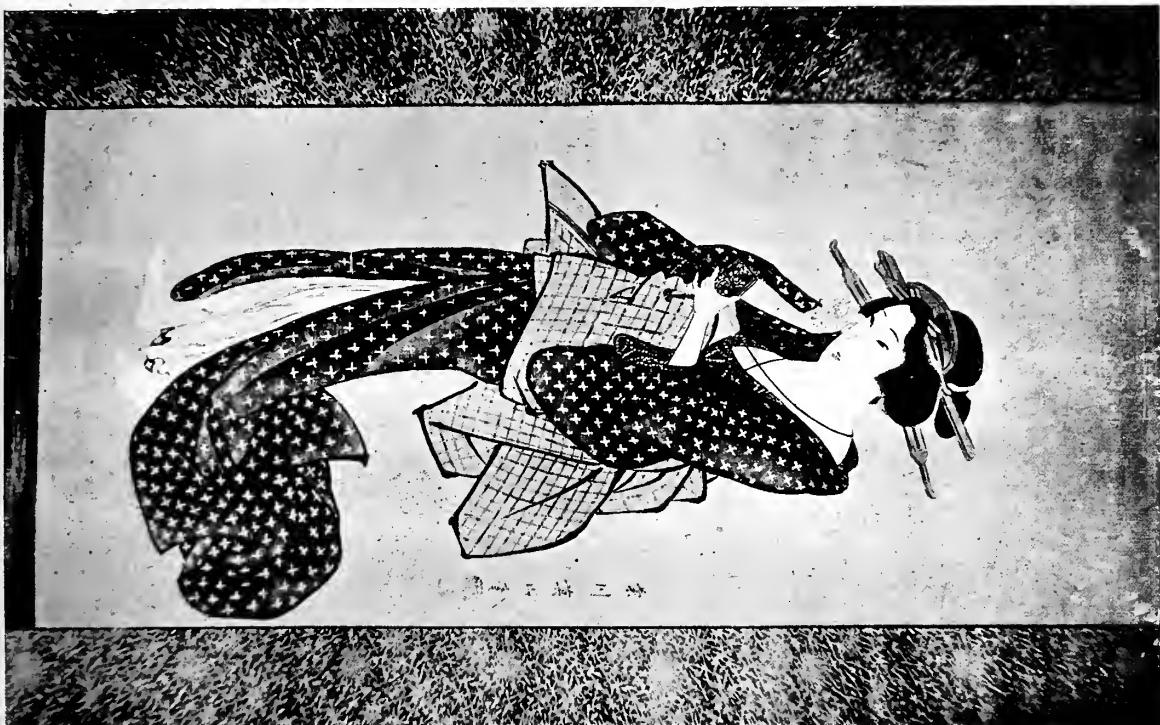
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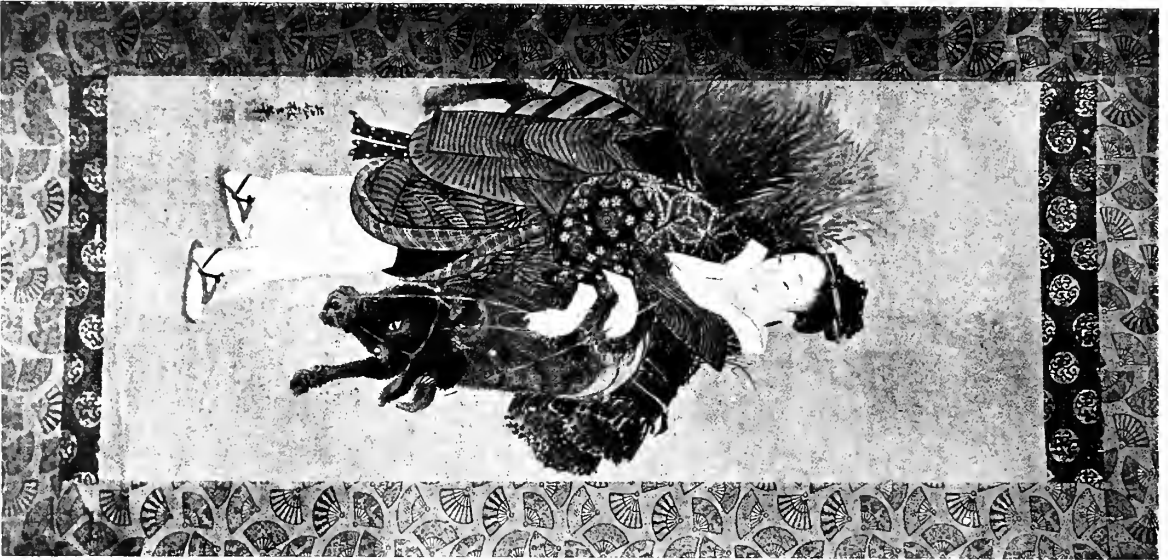
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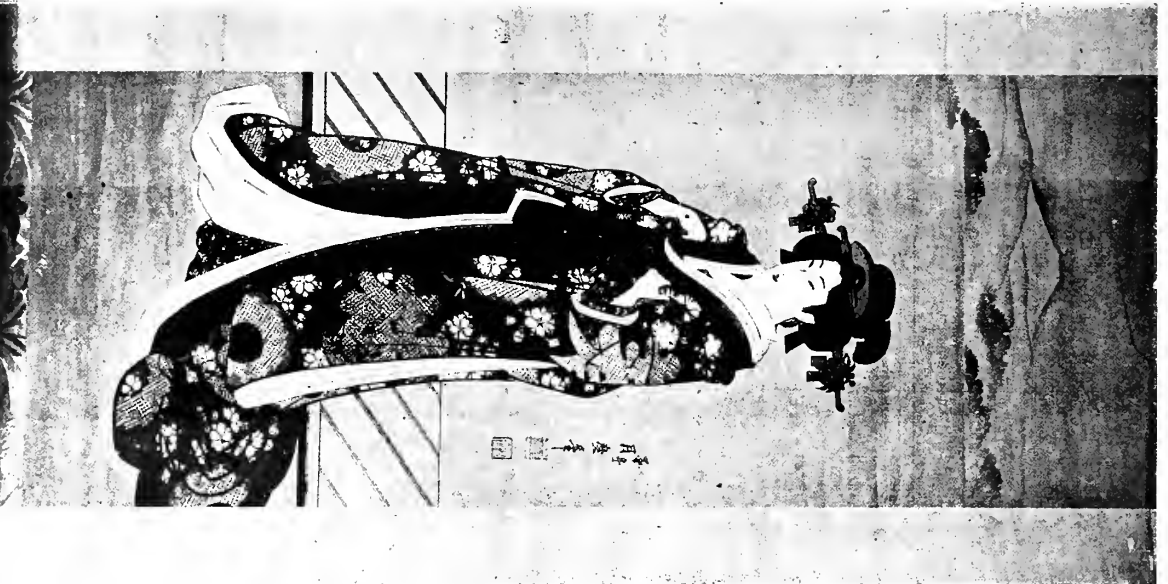
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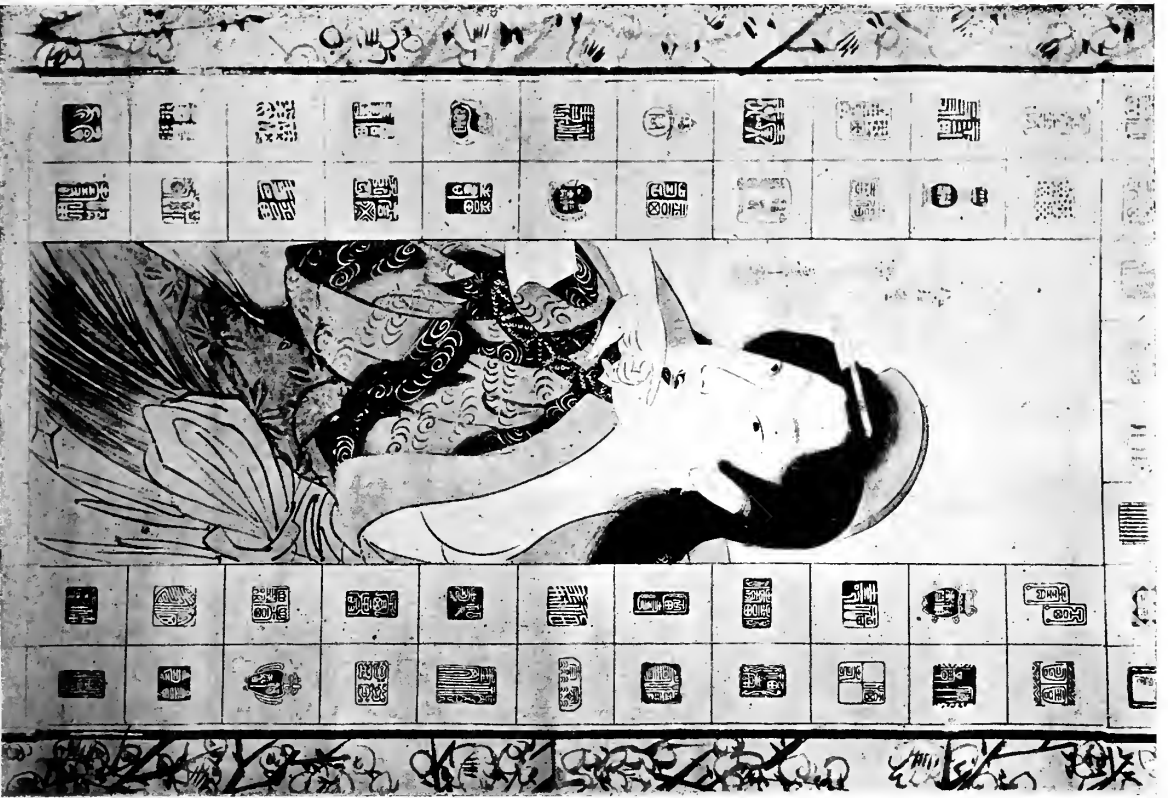
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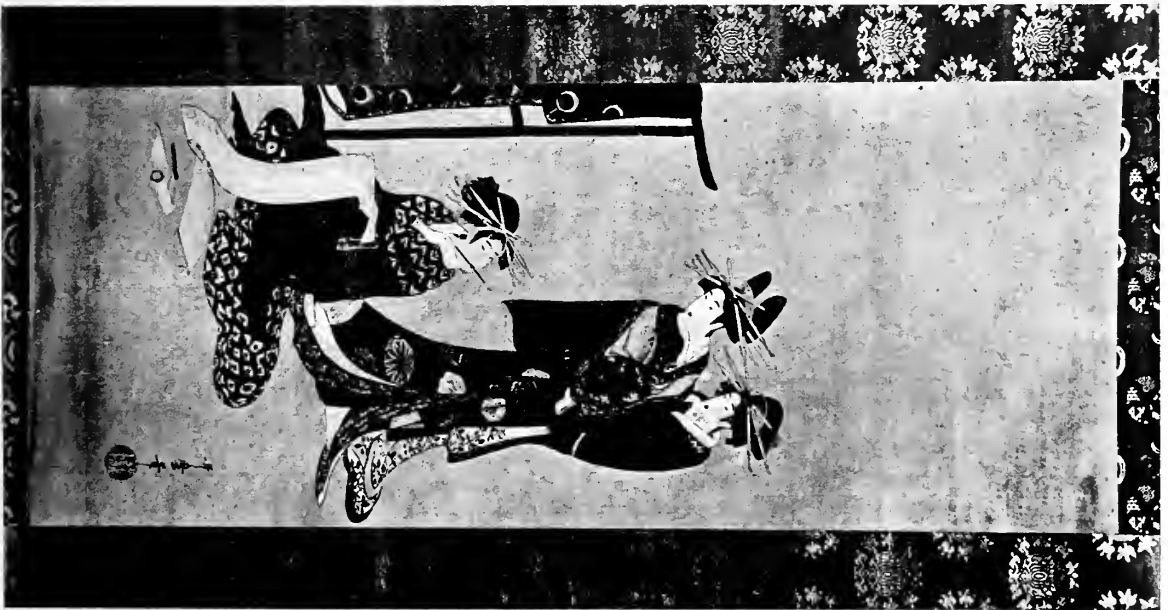
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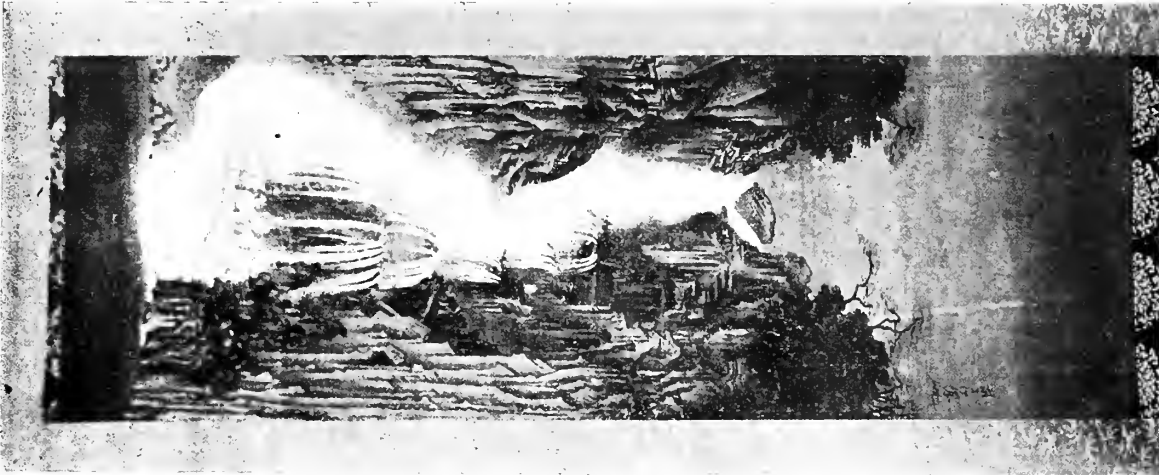
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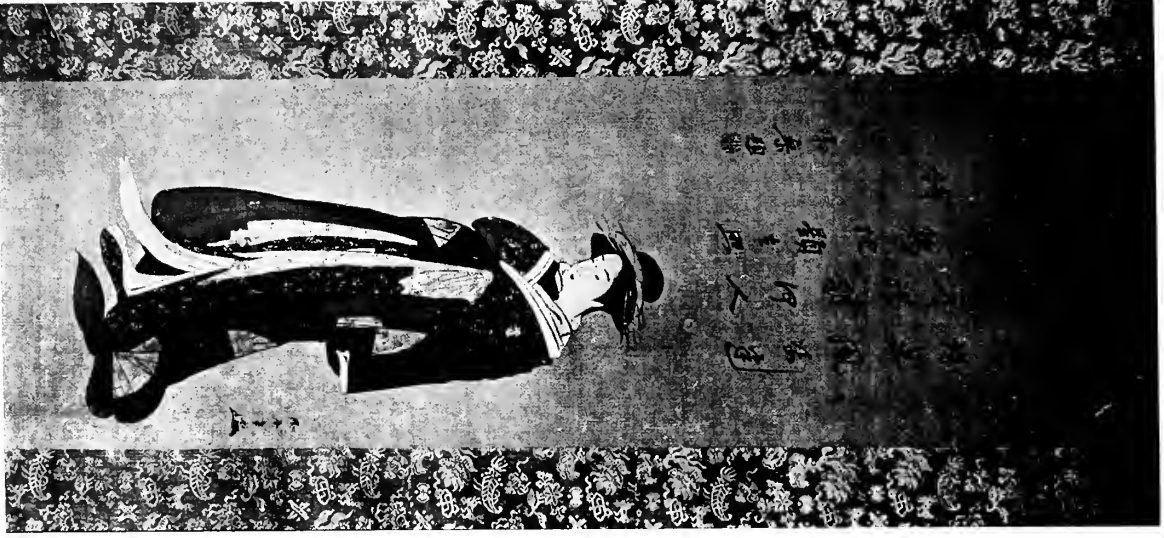
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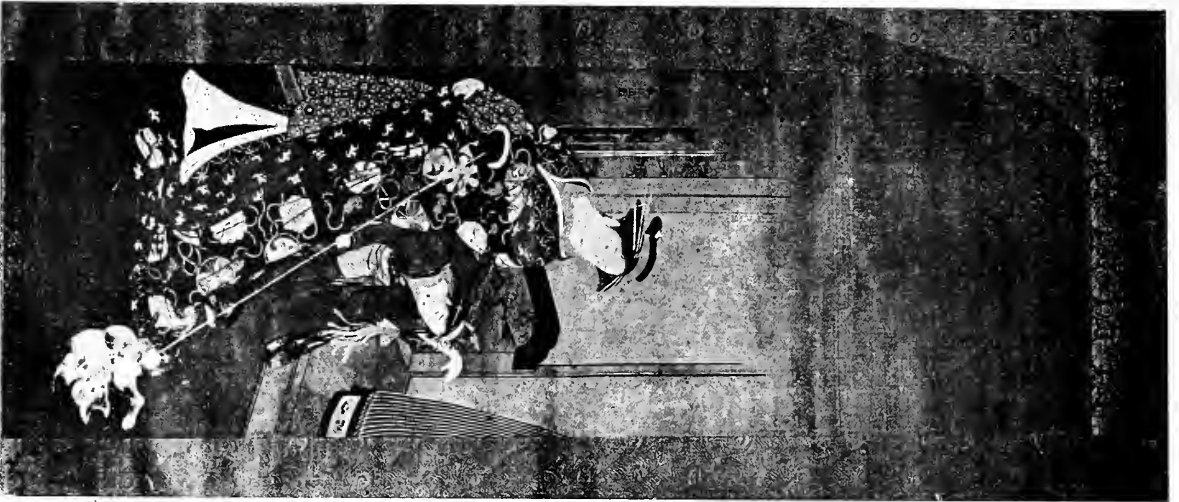
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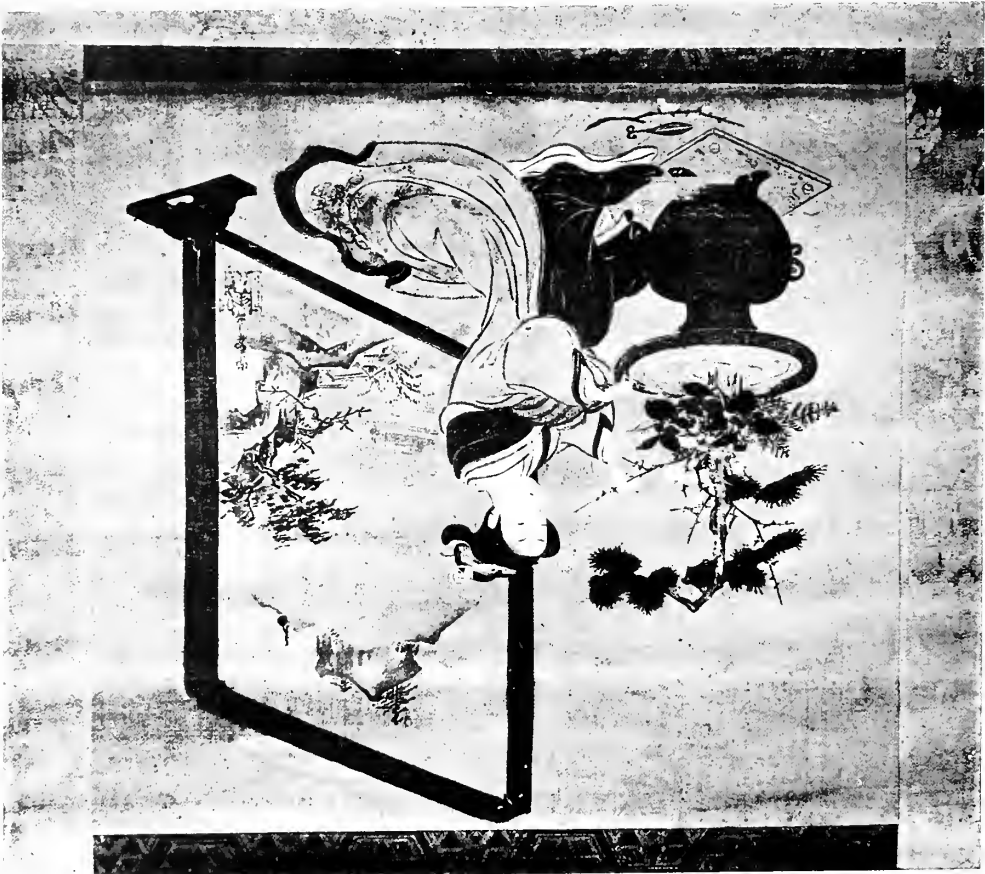
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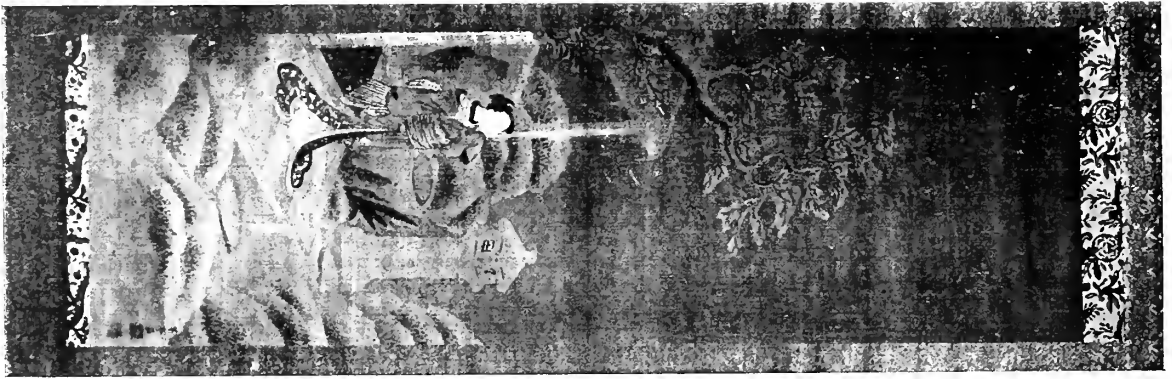


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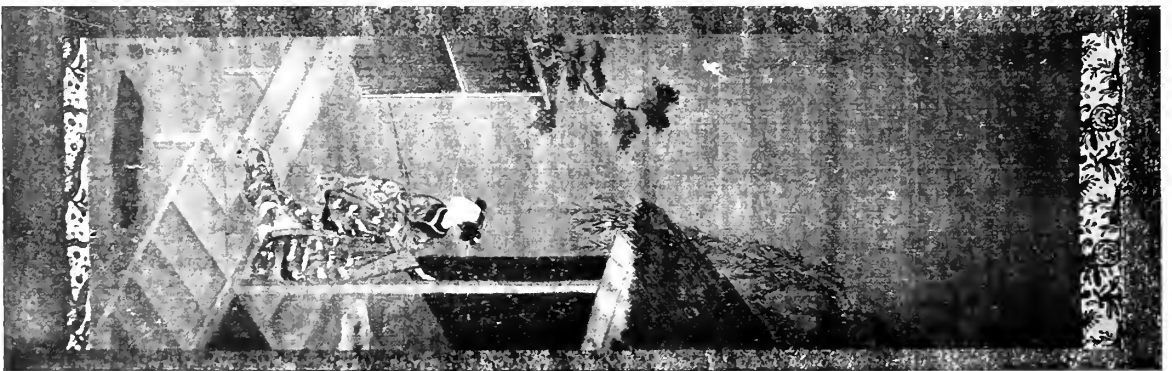




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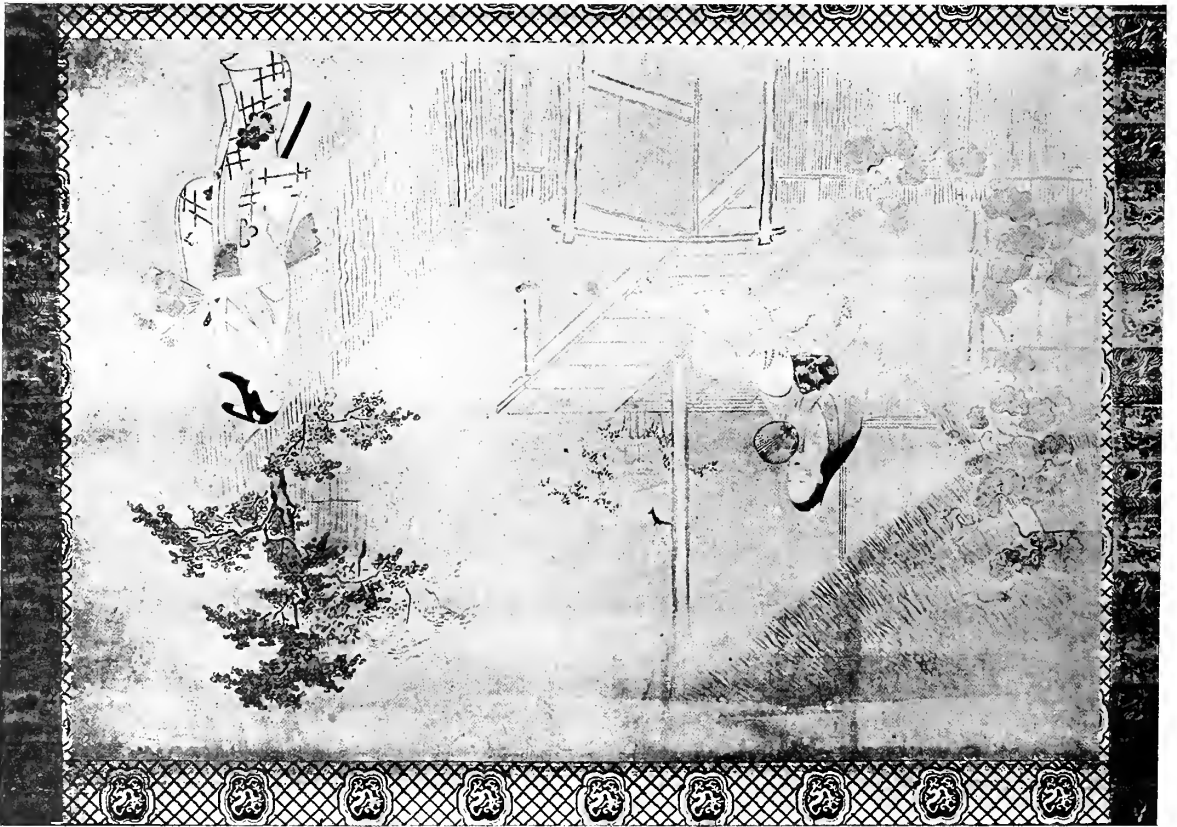


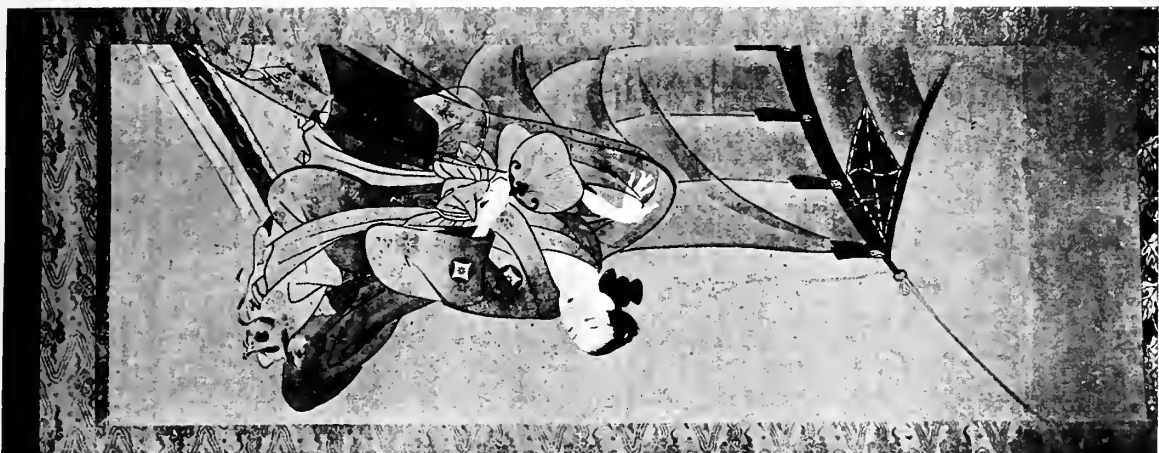
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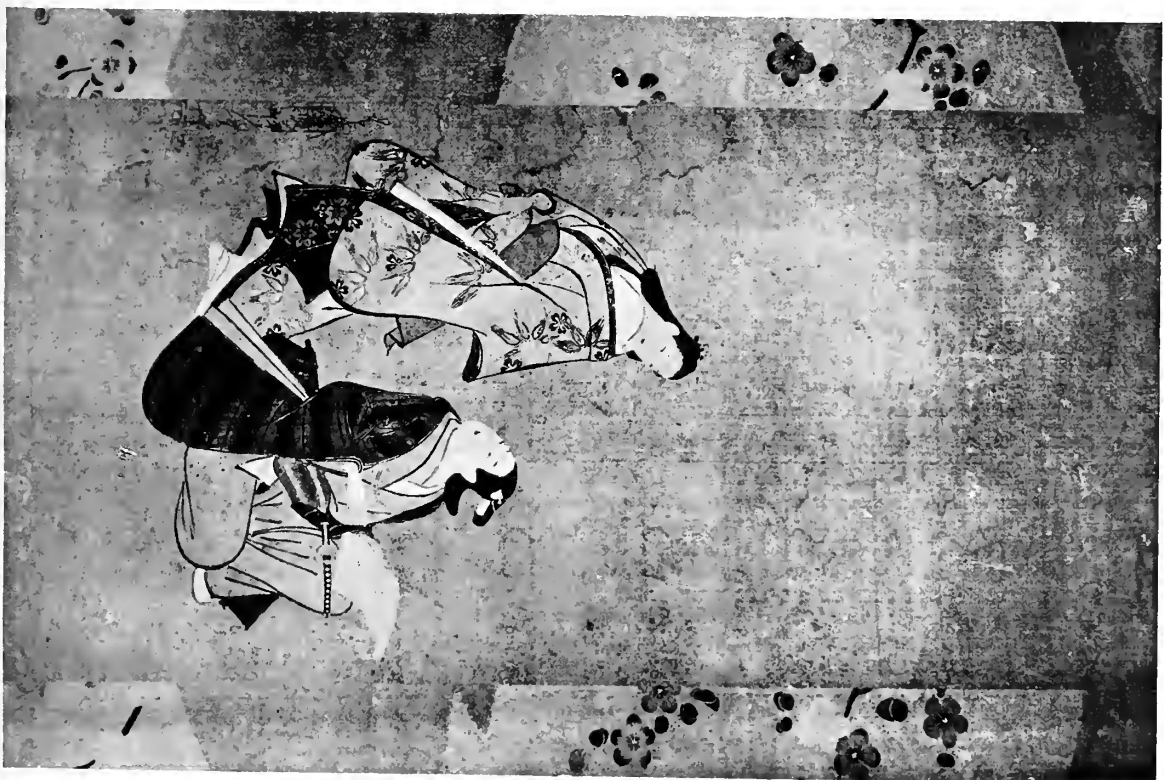


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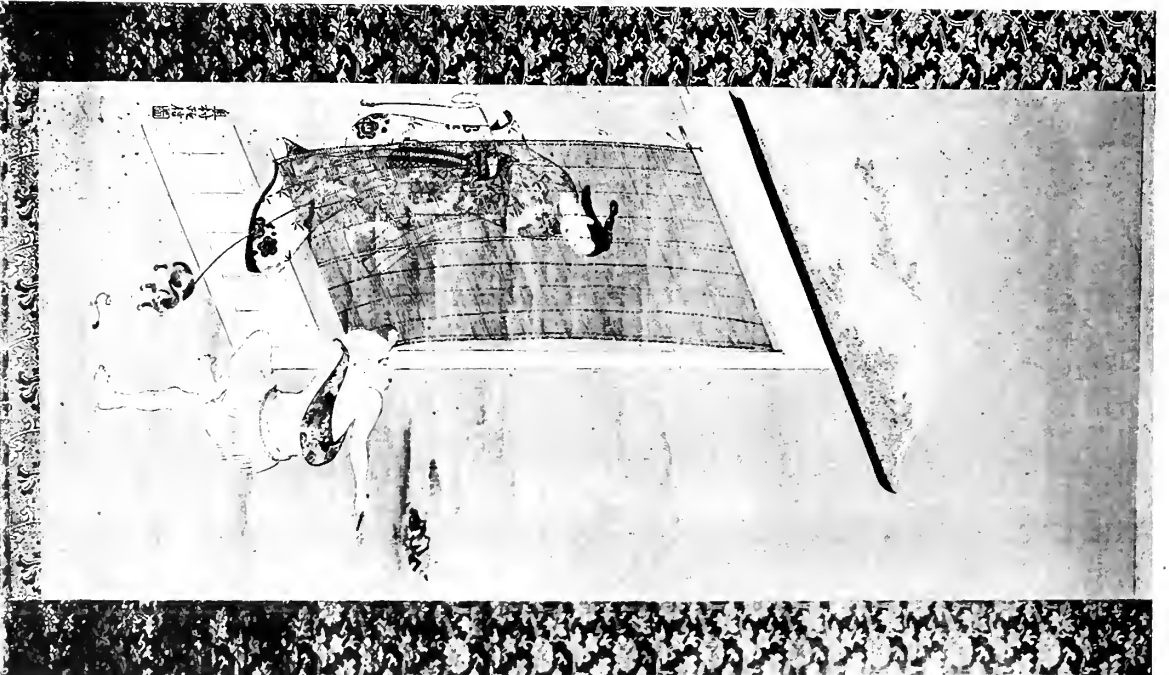
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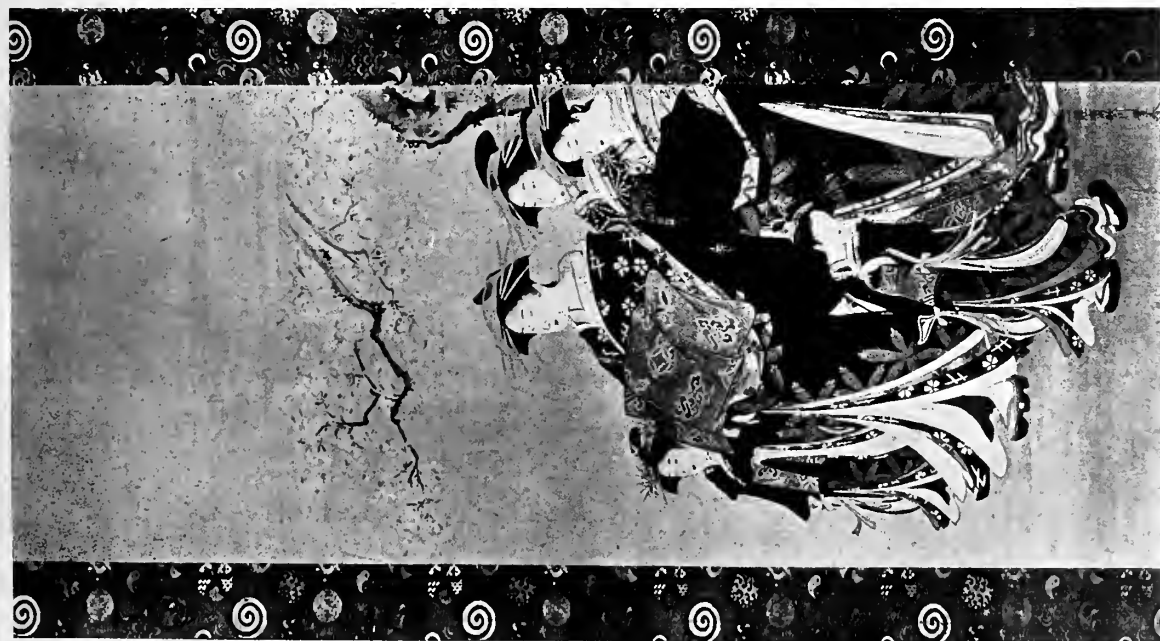
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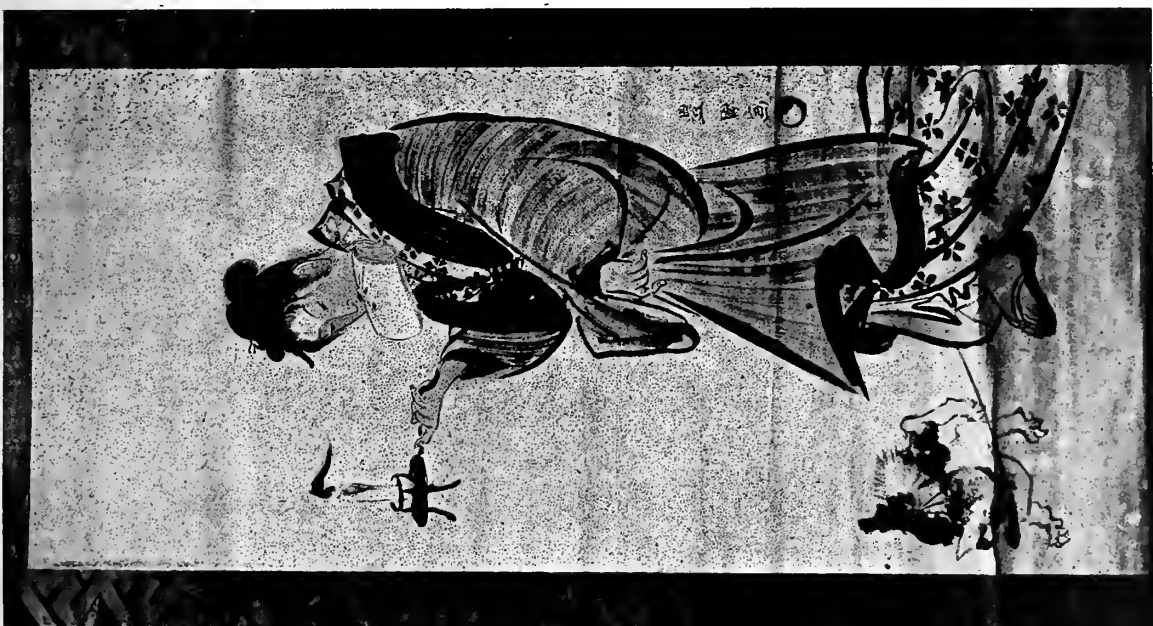


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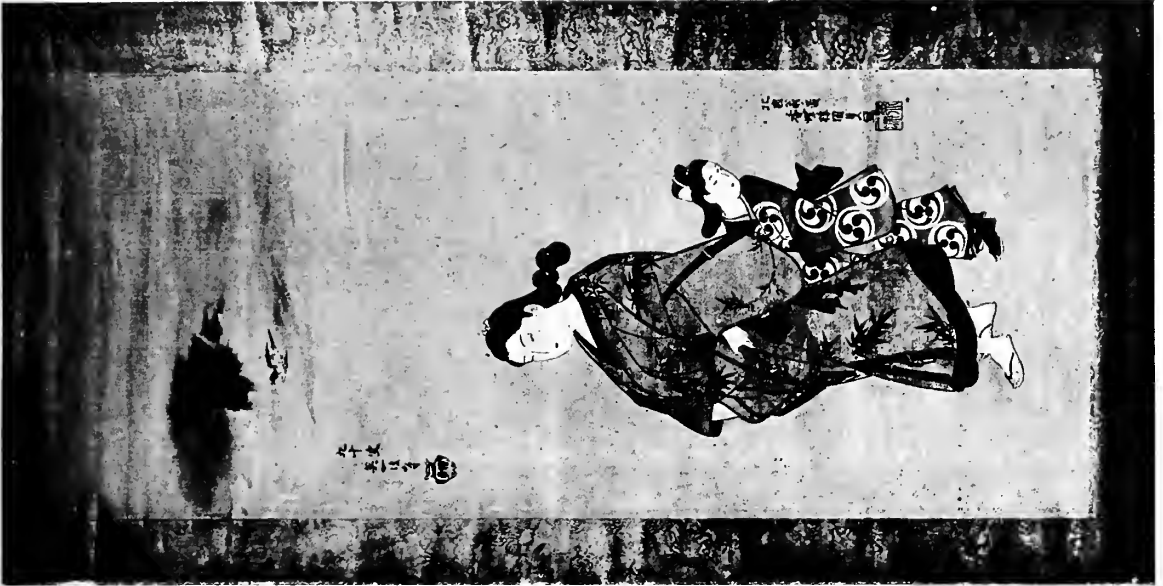




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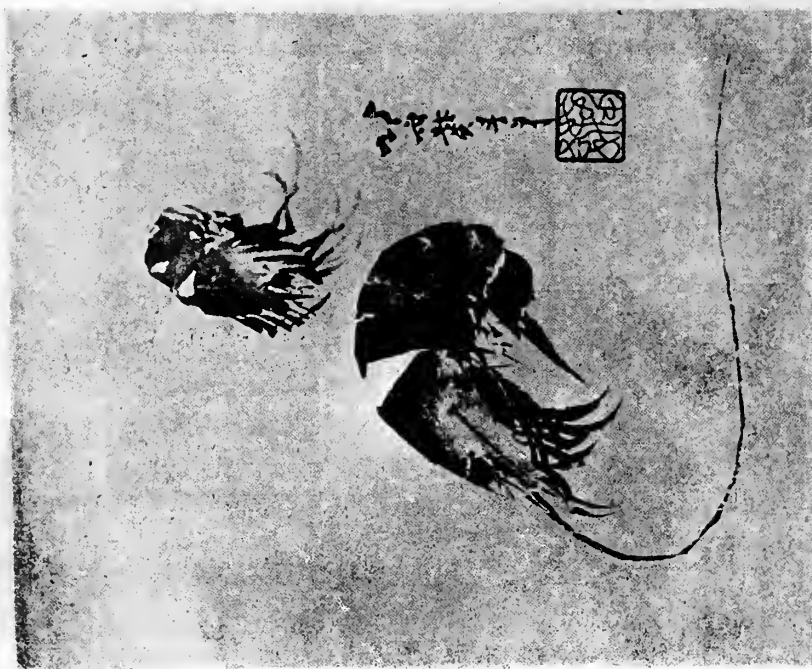
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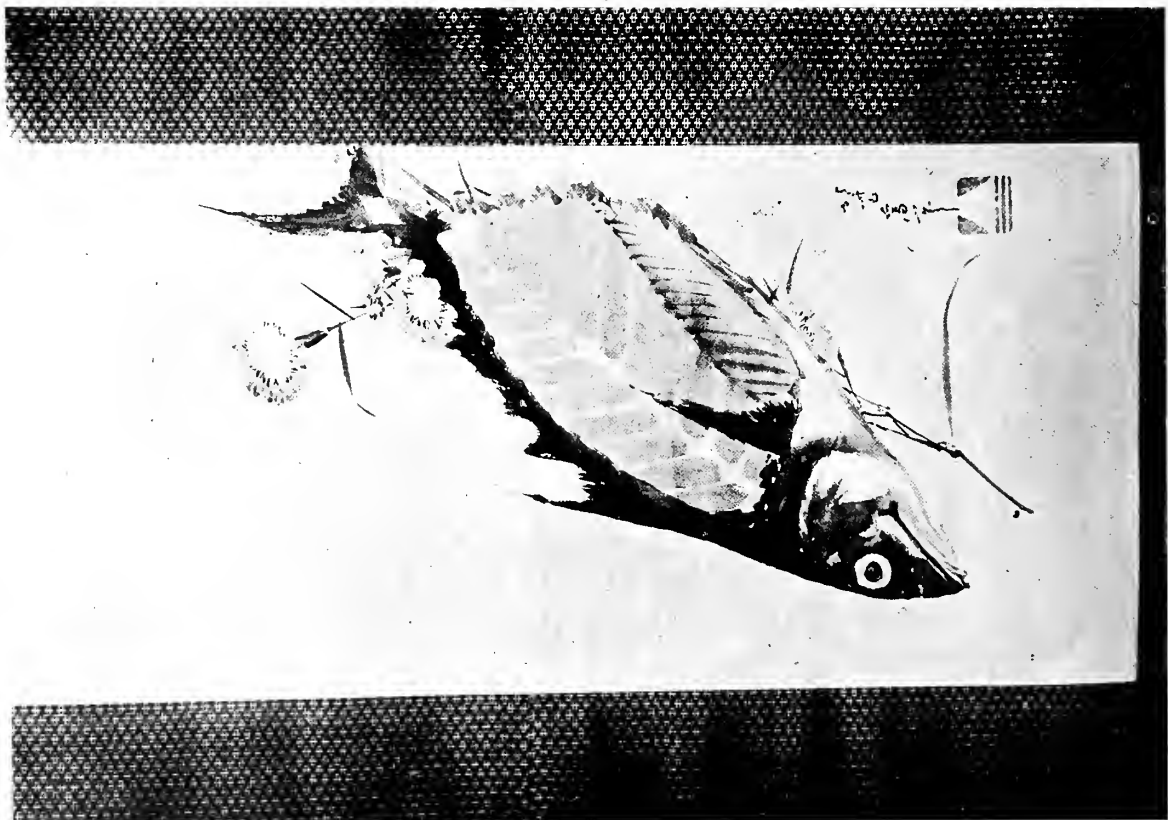
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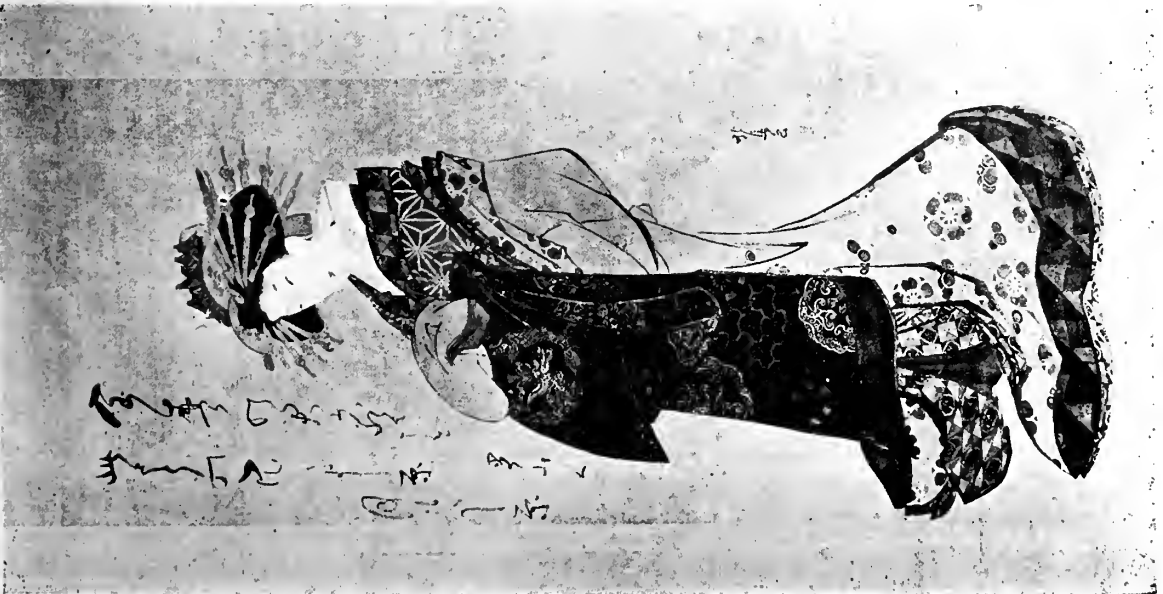
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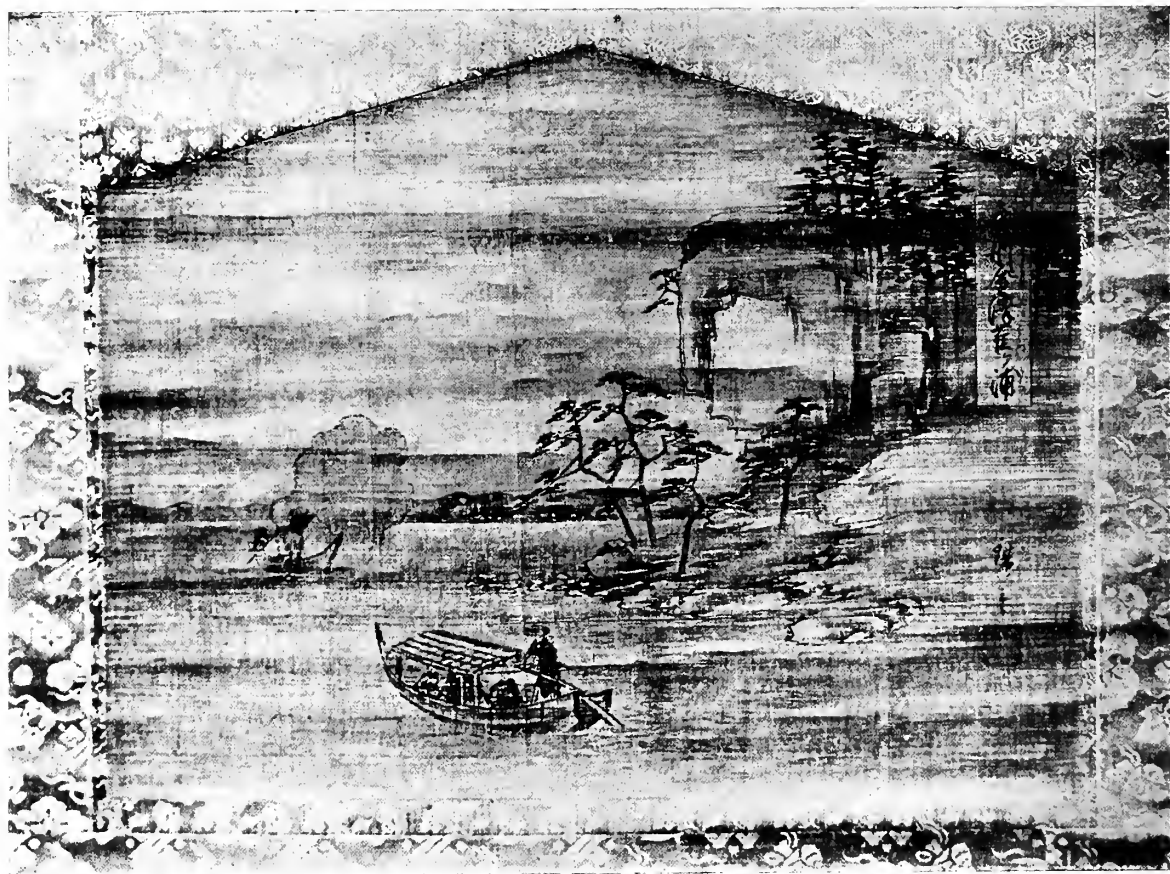
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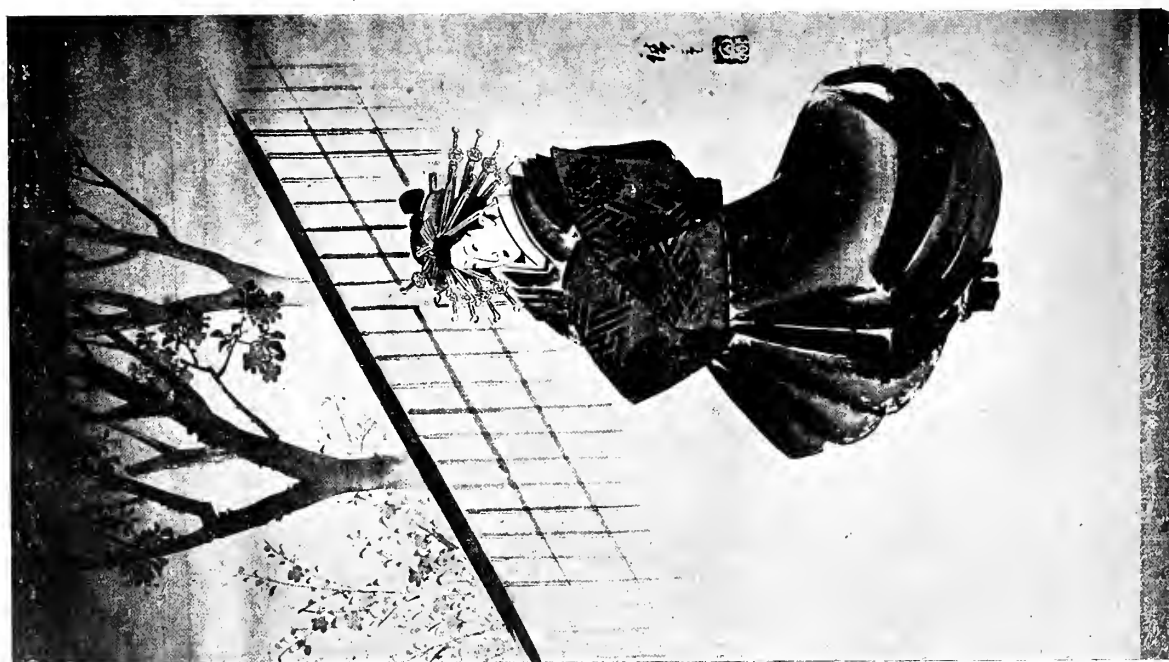
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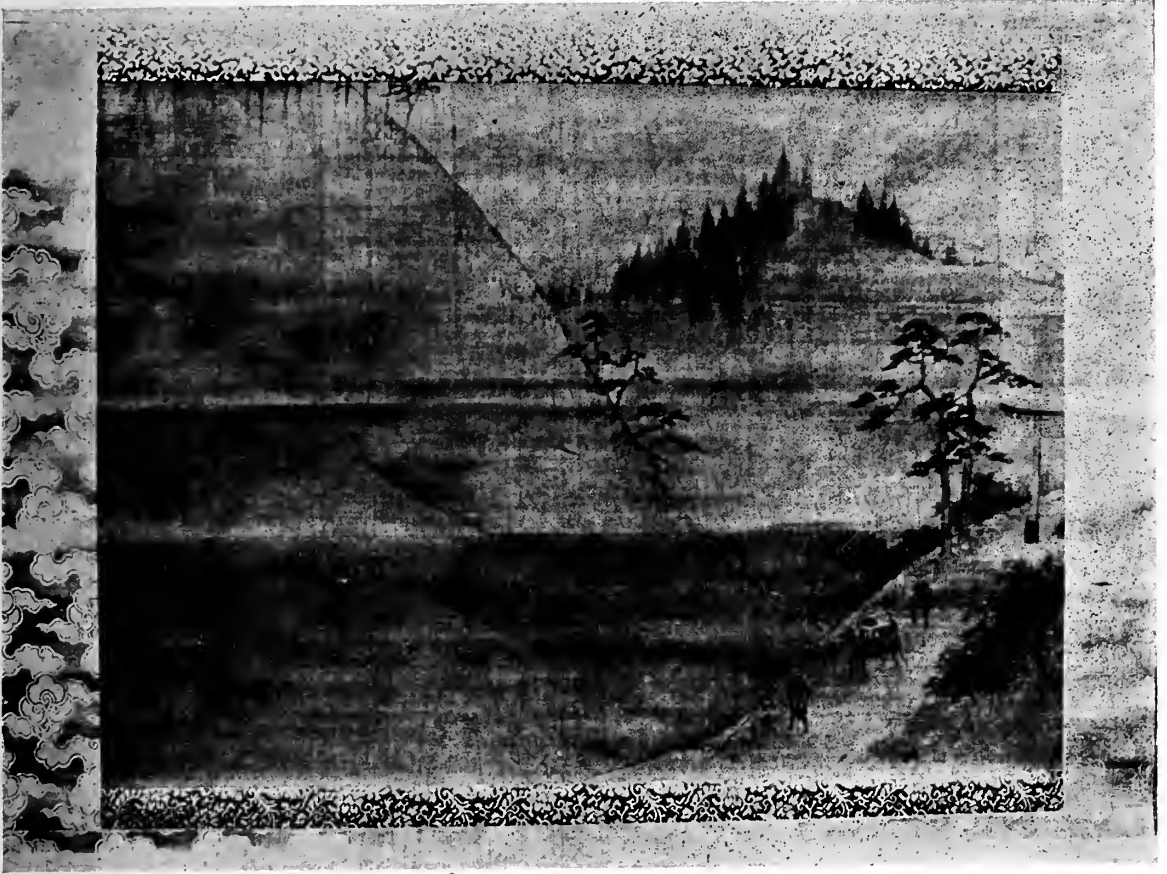
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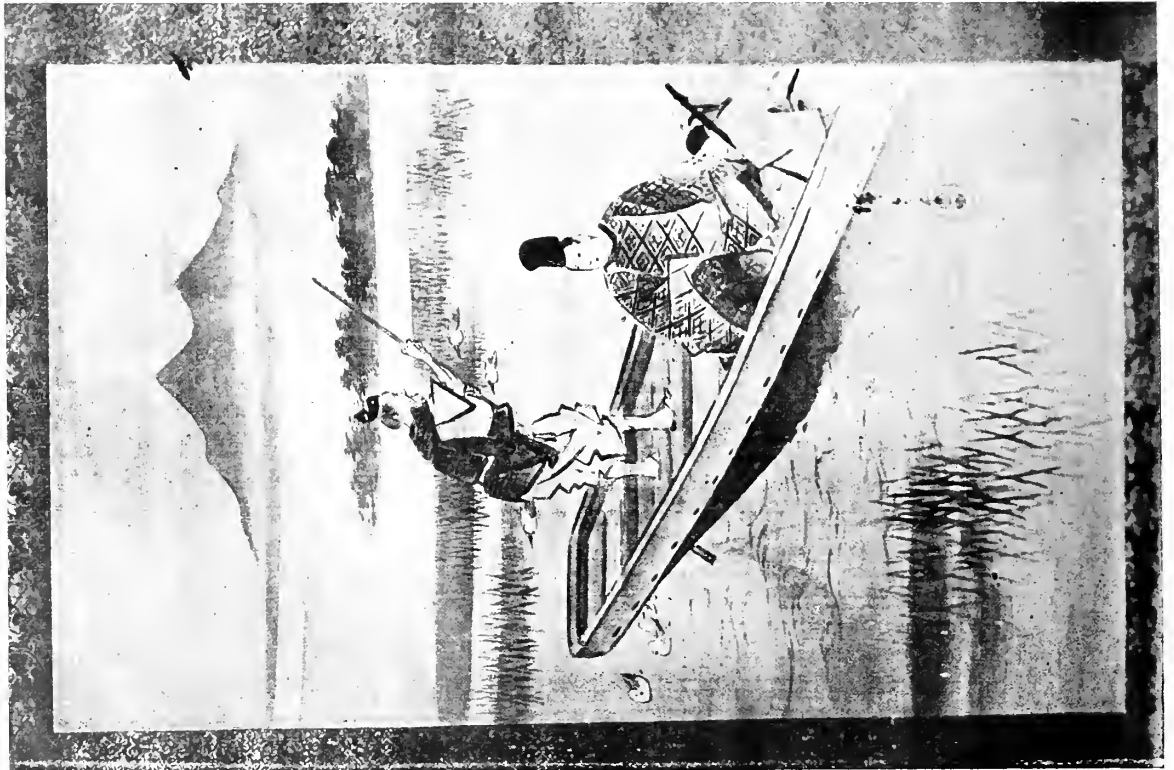
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A DESCRIPTION OF
“Ukiyo-Ye” Paintings
and Prints

BY

YOJIRO KUWABARA

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A Description of “Ukiyo-Ye” Paintings and Prints

BY YOJIRO KUWABARA

During my recent visit to London, where I spent some months in connection with the Fine Art Section of the Japan British Exhibition, trying to explain the evolution of our art, it was my privilege to meet a great number of people interested in ancient Japanese art, especially the Ukiyo-ye, metal work, lacquer, ancient costumes, etc., paintings of the older schools of Kano, Tosa.

Nearly all visitors to the Ukiyo-ye section of the London Exhibition asked why we did not display any of the colour-prints now so famous all over the world. To this question we can but reply: that it is but seldom that original paintings of this school, which are somewhat rare even in Japan, have been seen by Western people, whereas prints made from the designs of the original painters, whether good, bad or indifferent, are comparatively common. Yet many people passed through the galleries of the Exhibition with hardly more than a circular glance, and they expressed regret and astonishment at the absence of prints from such a display of Japanese Art. Without wishing to depreciate the prints in any way, for they are unquestionably interesting, I would point out that it is obvious that no reproduction can be of so much value as an original painting.

* In some exceptional instances prints may not be inferior to paintings, because of the sharpness of line and harmony of coloring, even in some cases where the artist's design was perhaps wanting in force and definition. Then the wood engravers and color printers would supply to some extent what was wanting in the original, and thus make the print more attractive than the painting. Possibly this might occasionally have happened in the case of an extremely small number of the prints taken from the designs supplied by the following artists: MORONOBU, SUKENOBU, KIYONOBU, TOYONOBU, HARUNOBU, KIYONAGA, SHUNSHŌ, EISHI, HOKUSAI and HIROSHIGE. Still, after all that can be said in favor of certain prints in particular, there can be, speaking generally, no question in my opinion of the respective values of prints as compared with paintings, for the prints will always be prints, but paintings are paintings.

Some time since I discussed at some length in Japan this matter of paintings versus prints, but it seems to me desirable to repeat here the arguments then adduced. I have read some of the principal works of Western writers and authorities who have published their opinions of the Ukiyo-ye School, and I think that those critics have formed their judgment of this branch of Japanese Art entirely upon the prints, but not from a study of the original pictures, which can alone be taken as representative of this school. Let us take, for instance, MIYAGAWA CHŌSHUN who gives us in his work a most able presentment of the customs and popular manners of his period, as he never painted designs for colour-prints, and therefore his work was not reproduced from blocks. His name is not even mentioned by Western critics, because, as already stated, the Western critical idea of Japanese Ukiyo-ye painting has hitherto been derived from prints only. Even now I cannot understand why it is so, and the reasons why *Ukiyo-ye* is admired in the West is a subject of astonishment to us at home. It is, I presume, for the following five reasons that the Western dilettanti have so much admiration for our colour-prints; to begin with, (1) the coloring is often soft and harmonious, then, (2) the lines are always sharp, strong and refined, and (3) the patterns of costumes of the figures are elegant and quaint, (4) all the genuine prints are old, many of them date back to the eighteenth century, when they were especially fashionable: the most recent were issued fifty or sixty years ago, so that age has modified their stronger contrasts of light and shade, and gradually weakened the more violent oppositions of coloring. Time's chastening hand has sobered the tinting of these old prints and given them that mellow, harmonious tone which so delights Western connoisseurs; (5) it must be freely admitted that a print may be as historically interesting as a painting, and give as correct a notion of the manners, customs and costumes of the times it represents as an original work. The last three reasons would easily apply to the original paintings, but the first two characters especially appealed to the Western amateur. It is often questionable, in my opinion, whether these features are due to the original painting or to the subsequent rendering by the engraver and printer, and this is a most important point to investigate in the study of the Ukiyo-ye. I think that in some cases the artist was only responsible for the general scheme of the design and the coloring. For instance, in the case of HARUNOBU, who was looked upon by print collectors as the brightest flower of the Ukiyo-ye, although the study of his original painting shows him to have been inferior to SHUNSHŌ and KIYONAGA; the lines are weak the faces are stereotyped in hundreds, and the balance of the limbs and bodies is sadly lacking, so that we can never admire them as the best paintings. Yet in this case his productions were much improved in the reproduction by the very skilful engravers and excellent colour-printers who were entrusted by colour-print publishers to carry out his designs, and who gave strength where there was only weakness, as in his paintings the harmony of color caused the poorness of the design to be overlooked; the finished print is more pleasing than the painting.

We find in a book called "ZANGEROKU," written by SHIBA KŌKAN, the following remarks referring to HARUNOBU:

“During that period an artist, a Ukiyo-ye painter named HARUNOBU, was a very accurate painter of the customs of women, and he died suddenly when he was only forty years of age. I myself have painted many imitations of his work, and have sent them to the printers, where they are reproduced, and no one discovered the deception. My imitations were universally accepted as the genuine work of HARUNOBU.”

It is evident from this that imitations of HARUNOBU prints were passed off as genuine in those days, and that SHIBA KŌKAN was clever enough to deceive his own countrymen in the East. Can it be supposed that critics in the West are so much wiser than were SHIBA KŌKAN'S contemporaries then? HARUNOBU'S reputation stands so high in the West that all the best prints bearing his signature are ascribed to him and accepted as genuine—whereas inferior prints are considered spurious and attributed to SHIBA KŌKAN and set aside as KŌKAN-HARUNOBU forgeries. But the truth is that many of the prints supposed to have been done by HARUNOBU are really the work of SHIBA KŌKAN, and there is no apparent distinction between the best work of these two men.

TWO CLASSES OF WOOD ENGRAVERS

At the time when HARUNOBU lived there were two different classes of wood engravers, some of whom devoted their attention exclusively to the heads of the figures, and others who worked out the remainder of the figures, e. g., the body and costume, and finished the wood block. The engravers of the heads and faces were the most skilled and better of the two kinds of craftsmen. Western critics are quite unaware of this distinction, yet this fact has to be considered when discussing the question of wood carving and colour-printing in detail. Wood carvers who worked continually year after year for one artist became thoroughly imbued with his ideas, and were so much influenced by his particular manner and mode of treatment that when called upon to copy the designs of other artists they were always liable to introduce unconsciously into the works of those artists much of the style they had already acquired and made their own. This is plainly apparent in the prints that were done from the paintings of SHUNCHŌ, SHUNMAN, KORYŪ and KIYONAGA. The various works of these artists can scarcely now be distinguished from each other in the prints, as the same face-engravers worked for HARUNOBU and for them in the HŌREKI and the MEIWA periods; but the individual differences in the style of painting the faces are quite apparent and plainly to be seen in their original paintings. This is still further evident in the case of KŌKAN, who was the best pupil of HARUNOBU, and had all the characteristics of his master's style. The same carvers and printers who had carried out SHIBA KŌKAN'S imitations of HARUNOBU had been accustomed to copy HARUNOBU'S own paintings for many years, therefore it must be quite impossible now to say from the prints alone who supplied the original design, whether HARUNOBU or SHIBA KŌKAN.

Another example may be given here of a famous picture, “A Group of Tea-House Beauties,” painted by two artists, some of the figures in which were

painted by KITAO SHIGEMASA and some by SHUNSHO. Now, in the print the lines and the coloring are nearly the same in both cases. One might waste hundreds or thousands of words in vainly attempting to discriminate the brush work of the two artists, because in all likelihood the knife of the engraver lost the characteristic mannerisms of the individual painter's stroke. The graving tool has given on the block neutral faces partaking of the characteristics of both artists without being an exact representation of either from the original painting. In the painting, however, the work of these artists can easily be distinguished, and no one dreams of quibbling about it, whereas in the prints all the figures appear to have been painted by the same man. The demonstrations given above are sufficient to show that colour-prints are neither a complete, truthful, nor accurate representation of the artist's work. Colour-prints, then, are not exact reproductions of the Ukiyo-ye paintings, but represent an "average" of the efforts of the painter, the wood carver and the printer.

PRINT, A RESULTANT PRODUCTION

Until recently the mistake has generally been made of regarding prints as the work of the artist, but owing to the modifications due to the work of the engraver and printer, the prints frequently differ greatly from the artist's original design, as already shown; and, of course, where the engraver was an indifferent worker, lacking in skill, the prints, even when accurately printed, are quite different from the original work, and might be attributed to another painter.

From the standpoint of prints the IMAYŌ GENJI series by the second TOYOKUNI (KUNISADA) are despised as poor pictures because of the extravagant coloring of the prints, but a more careful inspection of the original paintings shows a harmonious scheme of color and design, probably, in fact, equal to the best work of the first TOYOKUNI.

Such faults must be laid at the door of the engraver and printer—on the other hand, if we compare the original paintings of HARUNOBU with the prints, we do not find such queer defects; the engravers and printers were more skilful and careful, so that the prints of HARUNOBU are justly famous.

It seems, therefore, that Western amateurs have bestowed their affection not upon the work of such pure artists as MORONOBU, KIYONAGA, KIYONOBU, etc., but chiefly upon average productions, more or less altered in character by the intermediary efforts of the engraver and printer, who might have slightly improved upon or, on the other hand, grossly libelled, the originals.

WESTERN CRITICISM FROM OUR VIEW-POINT.

Let me now make clear my opinions of the errors made by Western critics in their judgment of the UKIYO-YE prints. They do not care for modern reprints, however fine in detail or in coloring, simply because they are reprints, despising them as mere imitations of original prints. But this is absurd, for even those old prints which they approve as original ones are sometimes not "original" for the following reasons:

In earlier periods, when prints were first issued, they were not limited to one edition, but if they succeeded in pleasing the public and gathered fame they

were reprinted—may be after a few years, perhaps after a lapse of forty or even fifty years. In those days, if the first edition sold well it was reprinted at once. Such was the case, especially in the KYOHO period; and OKUMURA MASANOBU in particular suffered by this indiscriminate reproduction. Thus many issues came out at varying intervals, either from the genuine blocks or from imitations, yet at present the differences are not noticed; they are all looked upon as old YEDO-Ye colour-prints and fetch high prices.

To take one instance, a NISHIKIYE of HASHIRAKAKE shape, representing SHIZUKA GOZEN and FOX TADANOBU, from a painting by TOYOKUNI, was very popular amongst print collectors. Of this print there are three different blocks, probably corresponding to three editions at several years interval, so that there may be a difference of several decades between the first print from the first block and the last print from the last block. Thus we know that it was greatly in demand in that period, and several hundred thousands have doubtless been issued. Yet at the present time this fact does not affect the admiration bestowed upon these as old prints except for the slight difference in their respective values, for there can be no question as to the existence of three issues.

Now, in the first print, the sidelocks of TADANOBU, both right and left, have fourteen or fifteen hairs drooping; in the second issue the number was reduced to ten; in the third there were only seven or eight; but the actual "*métier*" of the engraver and printer are the same in quality right through, and only very careful examination will enable one to discriminate the various issues. The same applies to a great number of other prints.

On the other hand, for instance, OKUMURA MASANOBU was so famous all through the country that imitation blocks were made in hundreds, and there are no means of detecting the forgeries. On the corner of the prints of the first editions we find printed OKUMURA MASANORU SHŌ HITSU; or such extensive signatures as TŌBU YAMATOYE-KŌ HŌGETSUDŌ TANCHŌSAI OKUMURA MASANOBU SHŌ HITSU. Or we find again MASANOBU SHŌ HITSU SHŌSHIN HITSU or merely MASANOBU HITSU on genuine prints. But even the latter simple signature is not necessarily an imitation, and long titles are found on forgeries much in the same manner as with HARUNOBU and SHIBA KŌKAN. Nowadays however even despicable imitations made in the present period show no difference in the paper, the color, or the technique of the engraver and printer, after all these years. For my own part it is simply absurd to reject these as worthless merely because they are imitations.

Of these productions which are rejected as imitations one of the pupils of HAYASHI TADAMASA says, in his review:

"Any reprint (imitation, forgery) can be easily distinguished, but it is hard to detect an imitation of an original painting."

We can only suppose that he had handled enough prints to have an acutely critical judgment of them, but only few original paintings could have passed through his hands, and his ability to judge them was therefore nil.

Lately the value of colour-prints has become so high that one print sometimes costs as much as several hundred dollars, and some people have cultivated their special ability to "fake" new prints and to give them the appearance of old age. These they send into the provinces of Japan, where professional curio dealers occasionally "discover" them, and not knowing whether they are new or old, bring them back to town. It is a fact that judging them aright is a difficult matter. It has always been my opinion that reprinting has been general with printers, and therefore with clever work it is difficult to detect the reprints.

I heard an opinion from one print collector and skilful merchant to the effect that the judging of the genuineness or otherwise of prints was getting more difficult every day, and that the character of paper and coloring afford no guidance with clever forgeries, because the imitators use *hosho* (special paper) of the right period, and old *beni* (vermillion) and old *ai* (indigo). So that the minute differences in the final point, hook or curl of a hair may be the only criterion left. For instance in the signature of TSUTAYA SHIGESABURŌ the mark "YAMAGATA" and TSUTA or ivy leaf differs slightly in the colors of its red pigment (*in niku*). It will be seen, therefore, that only small points are available for comparison. On such prints issued a hundred years or so ago, whether in first, second or third edition, it is unnecessary to look into such details; and if one judges from the artist's point of view merely, it is hard to understand why there should be such differences made in the value.

DIFFERENT KINDS OF REPRINTS

As I have been in Europe but a few months, and I have seen only a few print collections, it is rather daring of me to discuss the matter from a general standpoint. But as I have found out that reproductions are carelessly mixed up with originals in the big collections of those who have collected for twenty years, I should like to discuss how such imitations are made. I am sorry, however, that I must omit to publish the process here, as it would be undesirable to make the facts public.

I will therefore indicate only one of the secret points—one that is of great importance, and will be noticed by travellers to Japan interested in the Ukiyo-ye. Even then it will be to the annoyance of the dealers that I do so, as extreme criticism is very bad for the finances of these merchants, who export every year a great number of reprints, going into hundreds of thousands of *yen* in value, and pass them off as genuine ones. But this is a laughable consideration, as the "importance" of that "export" business makes it a pity that the investigators of artistic matters should refrain from exposing it, and it is immoral to defraud the tourists.

I must say that there is not only one kind of forgery, but many. One kind consists in using old blocks, old paper and old colors. These forgeries are comparatively few. In another kind, with deliberately fraudulent intent, reproductions of the blocks are made with great accuracy, and old paper and colors are used as in old days. These editions are also purposely limited. Finally, there are some made with new blocks, new paper and new colors, in which many grades are, of course, conspicuous; and these forgeries are easily detected.

It will now be easily understood that there are many imitations; generally the dealers offer the last kind as reprints at a very cheap figure, and follow up by offering either of the other two kinds *as genuine*, so that eighty or ninety per cent of the purchasers, both home folks and foreigners, are taken in.

In the second kind, printed circa 1884-1885, the technique and color are good, and the paper has a smoky, sooty tinge. However, the character of the paper is only so slightly different from the old as to render detection very difficult.

CHANGE IN WESTERN TASTE FOR PRINTS

Nowadays the Shimbi-Shoin and the Kokkwa Company issue wood print reproductions of ancient pictures far superior to any colour-print that was ever made in the old days. For instance, the Shimbi Shoin reproduced recently a triptych representing Awa no Naruto, from the print of Hiroshige. It is a beautiful work, even superior to the original print and of extremely fine technique. It is, I daresay, as valuable as any old colour-print, yet many people will reject this class of prints as being reproductions, and therefore I am somewhat puzzled to understand what it is that Western people admire in colour-prints.

Now, prints were first imported to the West in great numbers some thirty-five years ago, and many amateurs became interested in these wood prints. At that time the makers of old Japanese colors obtained their processes from Corea or China, and their pigments differ from those used in Europe, either for water color or oil paintings. These colors could not be readily imitated in the West. Moreover, the distribution of the colors in the prints of Harunobu, Shunsho, Kiyonaga, Utamaro, etc., is of great interest to the Western artists.

These three reasons seemed to be originally for the European the principal causes of attraction to colour-prints, but as time elapsed they have apparently become forgotten. The principal reason underlying the present Western taste for prints of at least a hundred years old, seems to be that purchasers look upon them as some kind of *curio*, much as stamp collectors look for unique or freaky specimens. There does not appear to be any serious consideration of the artistic value.

This change in the Western taste for colour-prints has brought in an evil habit of discriminating between the old and the new. There is a tendency to hunt for old pieces instead of attaching importance to artistic value only, just as a student of bacteriology keeps his eye glued to the microscope in the hope of finding a new species of microbe. This is not the proper way to look upon prints. When there have been so many editions there is no sense in discussing the relative age of a print. In a hundred years' time the modern reprints scorned by the collectors may be looked upon as priceless productions, and people then may pay the same high prices as the modern collector cheerfully bids for prints of a hundred years ago.

I have nearly reached my final conclusion now, that is to say: the present Western taste for prints is not a true love of harmonious colors, soft tones and smooth lines, clever schemes of design, sharpness of engraving or accuracy of

printing; it is a craze for collecting old curiosities. And however clever the collectors may become in their knowledge of old prints, it will happen, as our proverb says: *Uye m'wa-Uye ari*, any clever man may find his master. This demand for "curiosities" will only create a carefully regulated supply of forged Hokusai, Sharaku, Toyonobu, Hiroshige, Masanobu, Utamaro, Koryusai, Kiyonaga, etc., i. e., prints by famous artists carefully reproduced, hardly distinguishable from the genuine one, and made to look old so as to sell at a high price. If such prints were judged from a purely artistic standpoint, it would be reasonable to pay for them satisfactory prices, comparable with those fetched by the old ones.

Quite recently I visited a gentleman in England and inspected his collection of prints, which had been purchased in Japan some years ago. He told me that prices were then very cheap, e. g., the present market value of 200 yen for Harunobu is twice what he paid probably. He assessed at the lower figure the artistic value of this particular print, and I agreed with him.

WESTERN PEOPLE IN JAPAN INTERESTED IN ORIGINAL PAINTINGS

Western people who live in Japan are more interested in the original paintings amongst them. The following gentlemen are the best experts, and have the best collections of Ukiyo-ye paintings: Des Vaux, Omsted and Chanerey. Probably they were originally interested in color-prints, but further collecting and study made them realize that the artistic value of color-prints consisted merely of design, engraving and printing combined. Many such prints were already in Europe and America, but comparison with genuine paintings of Moronobu, Kwaigetsudo, Utamaro and Masanobu showed them that the admiration for prints was unreasonable and surfeited. They found how much an original painting exceeds a print in points of beauty, grace and brush work.

A certain English gentleman living in Japan always displays in his studio his collection of Japanese paintings, and he says that generally eighty or ninety per cent. of the paintings exported to western countries are imitations. European amateurs have no opportunity of seeing the genuine paintings, about which they know probably very little, so that there is no knowledge in Europe of the value of original paintings.

If a chance comes to colour-print collectors to exhibit in Europe, such genuine paintings, they will then wake up from their dream of the past 30 odd years, and develop a taste for original paintings.

WHY ARE PRINTS MORE IN VOGUE THAN ORIGINALS.

Why such color-prints have held sway until to-day in the west, is probably because the prints were first imported a long time ago; and the number of prints, old and new, amounting to many hundreds of thousands, are distributed all the world over and have become fashionable. On the other hand, the Ukiyo-ye painters were considered of lower standing than the classical painters of the Kano and Tosa Schools, and their efforts were never used on the *Tokonoma*, but only in private rooms. There was also a great difference in their

mountings, and only rich people had them, so that they are rather scarce. Moreover, these painters were so fully occupied in making designs for prints that they had little time for painting *Kakemono*, but were working at designs for those presents which were taken away by provincials on their visits to the capital, under the name Yedo Miyage.

Doubtless many originals were lost, through water, fire, worms or rats, so that those remaining now are very few and their scarcity is undoubted.

Paintings, whether full of detail or merely sketchy, whether in monochrome of Chinese ink, or in color, by Ippitsusan Buncho Toshusai Sharaku, Torii Kiyonobu, Torii Kiyomasu Torii Kiyomitsu, Torii Kiyoharu, etc., are far too rare to become fashionable, as a fashion can only be gratified by numbers; and this may account for their not having been popular hitherto in foreign countries.

Anyway I conclude from my long experience that original paintings are far superior to prints in every respect.

FUTURE OF THE UKIYO-YE,

I have spent a great deal of energy on the study of Ukiyo-ye, and whilst paintings and prints have individually special points, the important points to bear in mind are:

The prints are the result of collaborations.

Good prints and even good reproductions will keep a certain reasonable value.

Paintings now new to the European taste, will, when properly understood, displace the prints in the estimation of the collectors. It will be realized that certain rare paintings are unique in the world, and they may equal in value the famous "jade stone of King Shan."



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Catalogue of Fukuba's collection of one